

SHAKSPERIAN SYNOPSSES





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SHAKSPERIAN SYNOPSSES

*OUTLINES OR ARGUMENTS OF
THE PLAYS OF SHAKSPERE*

BY
J. WALKER McSPADDEN

EIGHTH THOUSAND

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PREFACE

IN presenting a handbook on Shakspeare, in addition to those already in existence, a word of explanation may seem needful to show that it fills a place not occupied by any other work, and that it may prove of service.

In the preparation of a recent edition of Shakspeare's plays, the need of a series of arguments, much after the manner of opera outlines, was suggested. A search through all available editions and many critical volumes failed to disclose any notes of this nature. The present series was therefore prepared at first hand.

A glance at one of them will reveal the purpose of all; they are nothing more than outlines of the plays, brief synopses of the plots by acts, the skeleton-work upon which the master builded his marvellous structure of society.

It is hoped that they will lend aid in private perusal of the dramas, and needed assistance in disentangling some of the more complicated plots. For example, the Fourth Act of *Antony and Cleopatra* contains no less than fifteen scenes, which shift so rapidly as to leave one bewildered at times as to the main theme. A frequent remark with intelligent readers is: "I cannot get into the action of a Shakspeare play until I have seen it acted on the stage, or heard its plot outlined." Another class of readers is one, more or less familiar with the plays, that desires a condensed guide to them on short notice for some pressing need. While still a third class are those students, in colleges and schools, besieged with books about the plays but none outlining them. To all such readers it is hoped that this handbook will prove welcome.

It is barely necessary to say, in conclusion, that this volume does not attempt to trespass upon the province so admi-

rably occupied by Charles and Mary Lamb, who make use of a little more than half of Shakspeare's plots to tell charming "Tales," which, however, are not always Shakspeare; with them the story is the thing.

The table of contents will be found to include all of the thirty-seven titles summing up the plays of Shakspeare.

J. W. M.

NEW YORK CITY,
January, 1902.

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CHRONOLOGICAL ORDER OF THE PLAYS

MUCH diversity of opinion exists as to the dates of composition of the plays. We append three lists on the authority of as many Shaksperian scholars. A dash placed in a column indicates disputed authorship: —

	<i>Malone.</i>	<i>Chal- mers.</i>	<i>Drake.</i>
1. Titus Andronicus,	—	—	—
2. Henry VI., Part 1,	1589	1593	—
3. Henry VI., Part 2,	1591	1595	1592
4. Henry VI., Part 3,	1591	1595	1592
5. Two Gentlemen of Verona,	1591	1595	1595
6. Comedy of Errors,	1592	1591	1591
7. Richard II.,	1593	1596	1596
8. Richard III.,	1593	1596	1595
9. Love's Labour's Lost,	1594	1592	1591
10. Merchant of Venice,	1594	1597	1597
11. Midsummer Night's Dream,	1594	1598	1593
12. Romeo and Juliet,	1596	1592	1593
13. King John,	1596	1598	1598
14. Taming of the Shrew,	1596	1599	1594
15. Henry IV., Part 1,	1597	1597	1596
16. Henry IV., Part 2,	1599	1597	1596
17. Henry V.,	1599	1597	1599

	<i>Malone.</i>	<i>Chalmers.</i>	<i>Drake.</i>
18. As You Like It,	1599	1602	1600
19. Much Ado About Nothing,	1600	1599	1599
20. Hamlet,	1600	1598	1597
21. Merry Wives of Windsor,	1601	1596	1601
22. Troilus and Cressida,	1602	1610	1601
23. Measure for Measure,	1603	1604	1603
24. Henry VIII.,	1603	1613	1602
25. Othello,	1604	1614	1612
26. King Lear,	1605	1605	1604
27. All's Well That Ends Well,	1606	1606	1598
28. Macbeth,	1606	1606	1606
29. Julius Cæsar,	1607	1607	1607
30. Twelfth Night,	1607	1613	1613
31. Antony and Cleopatra,	1608	1608	1608
32. Cymbeline,	1609	1606	1605
33. Timon of Athens,	1610	1611	1602
34. Coriolanus,	1610	1619	1609
35. Winter's Tale,	1611	1601	1610
36. Tempest, The,	1611	1613	1611
37. Pericles,	—	—	—

THE TEMPEST

First printed in Folio, 1623.

Present play contains 5 Acts, 9 Scenes,
2033 lines.

CAST OF CHARACTERS

ALONSO, *King of Naples.* ~

SEBASTIAN, *brother to Alonso.* ~

PROSPERO, *the rightful Duke of Milan.* ~

ANTONIO, *brother to Prospero, and usurping Duke of Milan.*

FERDINAND, *son to the King of Naples.* ~

GONZALO, *an honest old Counsellor.* ~

ADRIAN, }
FRANCISCO, } *Lords.*

CALIBAN, *A savage and deformed slave.* ~

TRINCELO, *a jester.*

STEPHANO, *a drunken butler.*

Master of a ship.

Boatswain.

Mariners.

MIRANDA, *daughter to Prospero.* ~

ARIEL, *an airy Spirit.* ~

IRIS, }
CERES, }
JUNO, } *Spirits.* ~
NYMPHS, }
REAPERS, }

Other Spirits attending on Prospero.

SCENE : A ship at sea ; an island.



THE TEMPEST

ACT I.

A tempest-tossed vessel is wrecked upon the shores of an enchanted isle whereon dwell Prospero and his daughter, Miranda, alone save for the presence of Caliban, a deformed and brutish slave. During the storm Prospero tells his daughter of his past life : Formerly he had been Duke of Milan, but had been supplanted by his brother Antonio, with the aid of Alonso, King of Naples, who desired thereby to render Milan tributary to his kingdom. The conspirators had not dared to kill Prospero outright, but had contented themselves with setting him and his daughter, then three years old, adrift in a crazy boat upon the open sea. They would have perished miserably but for a humane Neapolitan named Gonzalo, who provisioned their craft, and thus enabled them to reach the island which they made their home.

For twelve years they had quietly dwelt there — a period spent profitably by Prospero in the education of his daughter and in his own study of works on magic. Prospero ends his story by telling Miranda that a strange chance has sent all of his enemies to him in the ship which they have seen wrecked in the tempest raised by his art. Ariel, the chief of his spirits, now appears and reports that all the passengers have been brought safely to land. Ferdinand, the King's son, becomes separated from the rest, and they suppose him lost. Prospero leads him to his cell, where the prince and Miranda become mutually enamoured.

ACT II.

Alonso, Sebastian (his brother), Antonio, Gonzalo, and other victims of the shipwreck roam the island until all but Sebastian and Antonio are put to sleep by the invisible Ariel through the agency of gentle music. Sebastian and Antonio now plot to murder the King. Ariel frustrates

their plans. In another part of the island two others of the company, Stephano and Trinculo, discover Caliban.

ACT III.

The three last named plot to despatch Caliban's master, Prospero, and seize upon the island for themselves. The King and his company meanwhile wander about oppressed by weariness, hunger, and mental aberration. Ariel tantalises them with the vision of a spectral banquet. At his cell Prospero sets Ferdinand to the task of carrying and piling logs, in order, as later develops, to test the prince's affection for Miranda, who, on her part, entreats Ferdinand to let her share in his arduous labours.

ACT IV.

Ferdinand undergoes the trial worthily, and Prospero bestows his daughter's hand upon him, and entertains the lovers with a glimpse into the land of spirits. The entertainment is interrupted by Prospero,

who, suddenly recollecting the conspiracy of Caliban and his confederates, calls Ariel, and prepares to frustrate them. The conspirators meet with severe punishment at the hands of Prospero and Ariel, who set upon them "divers spirits in the shape of dogs and hounds."

ACT V.

The King and his company are brought by Ariel before Prospero, who is moved to be merciful because of their sufferings. He reveals his identity to them. The King begs of him pardon for the wrongs he has done him, and restores to him his dukedom. Prospero brings forward Ferdinand and Miranda, whose troth is ratified by Alonso. Prospero abjures the mystic art, and with the King and his train proceeds to Naples, by means of the magically preserved ship, to solemnize the nuptials of the lovers.

THE
TWO GENTLEMEN OF VERONA

First printed in Folio, 1623.

Present play contains 5 Acts, 20 Scenes,
2213 lines.

CAST OF CHARACTERS

DUKE OF MILAN, *father to Silvia.*

VALENTINE, } *the two Gentlemen of Verona.*
PROTEUS, }

ANTONIO, *father to Proteus.*

THURIO, *a foolish rival to Valentine.*

EGLAMOUR, *Agent for Silvia in her escape.*

HOST, *where Julia lodges.*

OUTLAWS, *with Valentine.*

SPEED, *a clownish servant to Valentine.*

LAUNCE, *the like to Proteus.*

PANTHINO, *servant to Antonio.*

JULIA, *beloved of Proteus.*

SILVIA, *beloved of Valentine.*

LUCETTA, *waiting-woman to Julia.*

Servants, Musicians.

SCENE : Verona ; Milan ; the frontiers of Mantua.

THE TWO GENTLEMEN OF VERONA

ACT I.

Valentine and Proteus, two gentlemen of Verona, are intimate friends accustomed to telling their hearts' secrets freely, the one to the other. Valentine goes to the court of Milan to gain worldly experience and honour. Proteus, for love of a Veronese maiden named Julia, would fain stay at home; but his father, ignorant of the love affair, and desirous that his son shall see something of the world, sends him to join Valentine at Milan.

ACT II.

Silvia, the daughter of the Duke of Milan, has many suitors. No sooner does Valentine see her than he becomes one of the number; but he is more fortunate than the rest, for Silvia favours him. The Duke, however, has chosen another

for his daughter's husband. Valentine and Silvia plan to elope. At this juncture Proteus arrives from Verona, after having exchanged vows there with Julia. Valentine introduces Proteus to Silvia, confides to him the secret of their proposed clandestine marriage, and asks his assistance. Proteus promises it, but inwardly resolves to play his friend false, and try to win Silvia for himself. His neglected love, Julia, hearing no tidings of him, decides to don boy's garments, and go to Milan in search of him.

ACT III.

Proteus foils his friend's schemes by informing the Duke of the lovers' projected flight. The Duke banishes Valentine from his realm. Thurio, the suitor chosen by the Duke, does not prosper in his wooing; the two therefore ask Proteus, whom they know to be affianced, to lend his aid in furthering the match — which the false friend promises to do.

ACT IV.

The banished Valentine flees to a forest near Milan, where he falls into the hands of outlaws, who, pleased by his address, make him their chief.

In Milan, Proteus plays false with Thurio just as he had done with Valentine. Under guise of fostering Thurio's suit he pleads his own cause to Silvia, who scorns him. Julia arrives dressed as a page, and secures employment with Proteus, who does not recognise her. She soon has opportunity to discover her lover's perfidy, since he sends her to Silvia with a ring that was Julia's own love-token to him.

ACT V.

Silvia escapes to the forest in search of Valentine, but is seized by some of the outlaws of her lover's band. Before they can bring her to his presence, she is rescued by Proteus, who, however, tries

to take advantage of the occasion and compel her to yield to his love. Valentine overhears his false friend and liberates Silvia, at the same time reproaching Proteus so sternly that the latter is stricken with remorse, and humbly begs forgiveness. The generous Valentine accords it. The identity of Julia is discovered, and she is united with her repentant lover.

Meantime the Duke, who had gone also to the forest in search of Silvia, is captured by others of Valentine's outlaws. Valentine releases him; and the Duke pardons all the band, permits them to resume the rights of citizenship, and consents to the nuptials of Silvia and Valentine.

THE
MERRY WIVES OF WINDSOR

First fully printed in Folio, 1623.

Present play contains 5 Acts, 23 Scenes,
2735 lines.

CAST OF CHARACTERS

SIR JOHN FALSTAFF.

FENTON, *a gentleman.*

SHALLOW, *a country justice.*

SLENDER, *cousin to Shallow.*

FORD, }
PAGE, } *two gentlemen dwelling at Windsor.*

WILLIAM PAGE, *a boy, son to Page.*

SIR HUGH EVANS, *a Welsh parson.*

DOCTOR CAIUS, *a French physician.*

Host of *the Garter Inn.*

BARDOLPH, }
PISTOL, } *followers of Falstaff.*
NYM, }

ROBIN, *page to Falstaff.*

SIMPLE, *servant to Slender.*

RUGBY, *servant to Doctor Caius.*

MISTRESS FORD, *wife to Ford.*

MISTRESS PAGE, *wife to Page.*

ANNE PAGE, *daughter to Page.*

MISTRESS QUICKLY, *servant to Doctor Caius.*

Servants to Page, Ford, and others.

SCENE : Windsor, and its environs.

THE MERRY WIVES OF WINDSOR.

ACT I.

Sir John Falstaff has forsaken the war-like pursuits familiar to his friend Prince Hal, afterwards Henry V. of England, and is now devoted to the peaceful occupations of poaching and love-making, though not neglecting the drinking-cups of the tavern. Two women of Windsor, Mistress Ford and Mistress Page, engage his attention at the same time; and he resolves to lay siege to their affections, notwithstanding both are married.

Mistress Page's daughter Anne is sought in marriage by Slender — largely through his friends; by Sir Hugh Evans, a Welsh curate and schoolmaster; by Doctor Caius, a French physician; and by Fenton, a courtier. The rivalry for the young woman's hand grows intense.

ACT II.

Mistress Page and Mistress Ford each receive a love-letter from Falstaff, and upon comparing their missives they find them almost identical. Being women of wit as well as of virtue, they agree to work together towards humiliating the knight for his presumption. Mistress Ford makes an appointment with him. His servants inform the husbands of the two women. Ford, under an assumed name, meets Falstaff and, pretending to be a suitor also for Mistress Ford, worms from the boastful Falstaff the secret of his appointment with her.

ACT III.

Falstaff is punctual to his meeting with Mistress Ford. But before he arrives, she and Mistress Page prepare a large basket of soiled linen in which Falstaff is to be conveyed to the river, under the pretense that this is the only way he can escape

from the house. The pretense turns to reality when Ford actually arrives. And the ruse of the clothes-basket deceives both gallant and husband. Falstaff is dumped into the Thames, whence he emerges much bedraggled, but with ardour so slightly quenched as to become enkindled again upon receipt of a message from Mistress Ford granting him a second interview. Nor has he gained discretion from his first mishap, for he unwittingly informs Ford of this rendezvous also, and of the means whereby he escaped his former predicament. The thoroughly aroused husband redoubles his vigilance.

ACT IV.

Falstaff keeps his second appointment with Mistress Ford. Her husband again surprises them. The clothes-basket is sent down as before; and while Ford is ransacking it under the firm belief that it again conceals Falstaff, the latter is dressed in woman's clothes and escapes thus dis-

guised, though not avoiding sundry blows from the irate husband. Mistress Ford and Mistress Page then tell their husbands the truth about the Falstaff episodes. The men are delighted to find their wives faithful, and the four conjointly arrange a third and final hoax which contemplates a night meeting in Windsor Park.

Meanwhile Anne Page's love-affairs are becoming tangled. She loves Fenton. Her father has chosen Slender. Her mother privately favours Doctor Caius. When the third prank on Falstaff is prepared, Anne and her parents make conflicting plans to utilize the meeting for bringing their separate matrimonial schemes to a head.

ACT V.

Falstaff is persuaded to go to Windsor Park, wearing a buck's head. Anne Page and her friends impersonate fairies and burn him with tapers. Ford, Page, and their wives reveal themselves to him, re-

proach him for his attempted villainy, and finally pardon him. The wretched Falstaff finds his only satisfaction in hearing that Anne Page has married Fenton, despite the counter-schemes of her father and mother.

MEASURE FOR MEASURE

First printed in Folio, 1623.

Present play contains 5 Acts, 17 Scenes,
2704 lines.

CAST OF CHARACTERS

VINCENTIO, *Duke of Vienna.*

ANGELO, *Deputy to the Duke.*

ESCALUS, *a venerable lord, and counsellor.*

CLAUDIO, *a young gentleman.*

LUCIO, *a fantastic.*

Two other gentlemen.

A Provost.

THOMAS, }
PETER, } *friars.*

A Justice.

VARRIUS.

ELBOW, *a simple constable.*

FROTH, *a foolish gentleman.*

POMPEY, *servant to Mistress Overdone.*

ABHORSON, *an executioner.*

BARNARDINE, *a dissolute prisoner.*

ISABELLA, *sister to Claudio.*

MARIANA, *betrothed to Angelo.*

JULIET, *beloved of Claudio.*

FRANCISCA, *a nun.*

MISTRESS OVERDONE, *a courtesan.*

Lords, Gentlemen, Officers, Guards, Citizens,
and Attendants.

SCENE : Vienna.

MEASURE FOR MEASURE

ACT I.

Vincentio, Duke of Vienna, being desirous of introducing reforms into his government, particularly along the line of public morality, announces that he is to travel in distant lands, and delegates his authority to Angelo, a man renowned for probity in public and purity in private life. Instead of leaving the city, the Duke assumes the habit of a friar and remains to watch secretly the actions of his deputy.

Claudio, a young gentleman of Vienna, wrongs his betrothed, Juliet, who is with child by him. Though the lovers contemplate early marriage, Claudio becomes amenable to an old law — till then obsolete — which fixes capital punishment for his sin. And the stern Angelo, anxious to make a striking example of the first offender brought before him, sentences Claudio to death. The latter's sister, Isabella, is on

the point of entering a nunnery, but being advised of her brother's peril, resolves to intercede with the deputy.

ACT II.

Angelo vigorously prosecutes his work of reform in morality. In his zeal he has scant time for mercy; and Isabella at her first interview with him can obtain no leniency for her brother. But she awakens in Angelo a passion that had hitherto lain dormant in his cold nature. At her second interview with him he proposes in so many words that she purchase her brother's pardon with her own honour.

ACT III.

The virtuous maiden spurns the proffered terms and hastens to Claudio, in prison, whom she exhorts to prepare for death, since his life can be procured only by her disgrace. Claudio at first upholds her decision; but the fear of death weakens his resolution, and he implores her to yield

for his sake. Isabella, deeply angered, is on the point of leaving him to his fate, when the disguised Duke — who has heard their conversation — enters the cell. He tells Isabella privately of a way by which she can save her brother without compromising herself. It is by appearing to yield to Angelo, appointing a rendezvous with him, and then sending in her stead one Mariana, who had been engaged in marriage to and then deserted by Angelo.

ACT IV.

The Duke takes Isabella to Mariana's house, where the details of the plan are arranged. Angelo, having accomplished his purpose with the supposed Isabella, orders the immediate execution of Claudio. The Duke is in the prison when the order arrives, and finds means to save Claudio by displaying the head of another man who had just died and who resembled him. The Duke then advises his deputy by letter that he will shortly return to the city.

ACT V.

The Duke appears at the city gates, clad in his proper costume. He is met by Angelo and other officials. Isabella publicly accuses Angelo of seduction and murder. The Duke feigns anger towards her and places her under arrest. Mariana in turn brings accusation. The Duke retires, leaving the inquiry in his deputy's hands, and shortly returns in his costume of friar in order to act as witness in the testimony of the two women. Circumstances in the trial force him to resume suddenly his rank as Duke; whereupon he visits merited condemnation upon Angelo, who is sentenced to death, after being married to Mariana for her own protection. The penalty is averted by the entreaties of the wife, seconded by the gentle Isabella. Claudio is released from prison and enjoined to wed with Juliet, while the Duke sues for the hand of Isabella.

THE COMEDY OF ERRORS

First printed in Folio, 1623.

Present play contains 5 Acts, 11 Scenes,
1758 lines.

CAST OF CHARACTERS

SOLINUS, *Duke of Ephesus.*

ÆGEON, *a merchant of Syracuse.*

ANTIPHOLUS of Ephesus, } *twin brothers, and sons to*
ANTIPHOLUS of Syracuse, } *Ægeon and Emilia.*

DROMIO of Ephesus, } *twin brothers, and attendants on*
DROMIO of Syracuse, } *the two Antipholuses.*

BALTHAZAR, *a merchant.*

ANGELO, *a goldsmith.*

First Merchant, friend to Antipholus of Syracuse.

Second Merchant, to whom Angelo is a debtor.

PINCH, *a schoolmaster.*

ÆMILIA, *wife to Ægeon, an abbess at Ephesus.*

ADRIANA, *wife to Antipholus of Ephesus.*

LUCIANA, *sister to Adriana.*

LUCE, *servant to Adriana.*

A Courtesan.

Jailer, Officers, and other Attendants.

SCENE : Ephesus.

THE COMEDY OF ERRORS

ACT I.

Ægeon, a merchant of Syracuse, is condemned to death, in default of ransom, by the Duke of Ephesus for bringing traffic into the Ephesian port. Being requested by the Duke to give the cause of his visit to a hostile city, the prisoner states that he is on a quest for missing members of his family. Some years before, twin sons had been born to him and his wife Æmilia. At "that very hour and in the selfsame inn" a poorer woman was also delivered of twin sons, which Ægeon had "bought and brought up to attend" his boys. Shortly afterward the party had suffered shipwreck on a voyage to their Syracusan home. All had been rescued, but the husband was parted from the wife; and the twin sons and attendants were separated from their respective counterparts. Ægeon, with his younger son and servant,

had been conveyed to Syracuse, where for eighteen years they dwelt without tidings of the other three. Finally Antipholus, his son, now well grown, had set forth in search of them, while Ægeon renewed his own quest. During seven years father and son had heard nothing of each other nor of the rest. All this Ægeon tells the Duke in explanation of his wanderings. Touched by the narrative, the Duke gives him further respite of a day in which to seek ransom.

Unknown to his father, Antipholus of Syracuse and his servant Dromio are even then visiting in Ephesus. Furthermore it so chances that his brother, whom he has not found and who is known as Antipholus of Ephesus, resides there in high favour with the Duke, and wedded to Adriana, a woman of rank. Dromio of Ephesus mistakes Antipholus of Syracuse for his master and delivers a message from Adriana to the effect that dinner is awaiting him.

ACT II.

The servant having fled home beaten for his pains, Adriana herself arrives and persuades the bewildered Antipholus of Syracuse to come to dinner with her; for she also is deceived as to his identity. Dromio of Syracuse is put on guard at the gate with instructions to deny admittance to visitors during the repast.

ACT III.

The real husband presently arrives at his door and is greatly astonished and incensed to find it barred against him; but is persuaded to retire to a public house and bide his time. Meanwhile the false husband stoutly maintains that there is a mistake, and makes fair speeches to Luciana, sister of Adriana, rather than to Adriana herself. The two Dromios are suffering most of all from the comedy of errors, being continually confused, sent on the wrong errands and getting chastised.

ACT IV.

The muddle of identities grows constantly more perplexing for both masters and servants. Tradesmen confuse the two Antipholuses. A gold chain made for the Ephesian is bestowed upon the Syracusian, and the Ephesian is arrested for refusing to pay the debt. The Syracusian and his servant believe themselves bewitched and prepare for speedy departure.

ACT V.

They are forced to take refuge in a priory from the misguided merchants and Adriana. The abbess protects them. At this juncture the Duke arrives in company with officers conducting Ægeon to his execution. Adriana demands from the Duke custody of her husband, whom she believes to be demented and now sequestered in the priory. Charge and counter-charge are made by conflicting witnesses until the joint appearance of both the

Antipholuses and both the Dromios unravels the snarl. Antipholus of Ephesus is reconciled with his wife. Antipholus of Syracuse renews his suit with her sister Luciana. The old Ægeon is pardoned, and to the pleasure of greeting both his sons is added the delight of finding in the person of the abbess his long-lost wife Æmilia; while the two Dromios in the joy of meeting forget their woes and blows.

MUCH ADO ABOUT NOTHING

First printed in Quarto, 1600.

Present play contains 5 Acts, 17 Scenes,
2718 lines.

CAST OF CHARACTERS

DON PEDRO, *Prince of Arragon.*

DON JOHN, *natural brother to the Prince.*

CLAUDIO, *a young lord of Florence.*

BENEDICK, *a young lord of Padua.*

LEONATO, *Governor of Messina.*

ANTONIO, *brother to Leonato.*

BALTHASAR, *attendant on Don Pedro.*

CONRADE, } *followers of Don John.*
BORACHIO, }

FRIAR FRANCIS.

DOGBERRY, *a constable.*

VERGES, *a headborough.*

A Sexton.

A Boy.

HERO, *daughter to Leonato.*

BEATRICE, *niece to Leonato.*

MARGARET, } *gentlewomen attending on Hero.*
URSULA, }

Messengers, Watch, Attendants, and others.

SCENE : Messina.

MUCH ADO ABOUT NOTHING

ACT I.

Don Pedro, Prince of Arragon, comes on a visit to Leonato, Governor of Messina, accompanied by Benedick and Claudio, two young noblemen who have been serving with him in the wars. Between Benedick and Beatrice, Leonato's niece, there has been a merry war; so that "they never meet but there's a skirmish of wit between them." On the occasion of this meeting they are true to their reputations for antagonism. Meanwhile, Claudio is attracted once again by Leonato's daughter, Hero. Don Pedro kindly offers to sue to the lady and her father in the young lord's behalf.

ACT II.

A masquerade is given by Leonato in honour of his visitors. Don Pedro seizes the opportunity to woo Hero, giving her to think that he is Claudio. Don John, an

evil-minded natural brother of the Prince, seeks to poison Claudio's mind by telling him that Don Pedro is wooing in his own behalf; and Claudio's spirits droop until the lady is actually promised him by her father. Seeing the small piece of villainy come to naught, Don John plots a much larger one. Benedick, on his part, fares badly at the masquerade. Beatrice flouts him so sadly that he is on the point of forsaking her society henceforth, when their friends, believing them to be well matched, decide upon a ruse to arouse their mutual affections. Benedick is made to overhear that Beatrice is in love with him.

ACT III.

Beatrice is informed in the same fashion that Benedick loves her. Their hearts become more tender towards each other. Don John's evil plans are maturing against Hero and Claudio. He brings Claudio and Don Pedro beneath her window on the night before her wedding-day, and

makes them believe that they are witnessing a meeting between her and some secret lover. The artifice is caused by Borachio, a follower of Don John, who addresses a waiting-maid as Hero; but the night is too dark to reveal the deception, and it would probably never have been discovered had not some blundering watchmen, by a happy chance, overheard Borachio telling of the adventure. They seize him and try to inform Leonato; but the latter, busied with the arrangements for the marriage, does not stop to listen to their rambling narrative.

ACT IV.

Claudio believes Hero faithless, and repudiates her at the very moment of the nuptials. Hero swoons, and by the advice of a friar it is given out that she is dead. Beatrice will not believe her cousin guilty, and demands of Benedick — who has avowed his love — proof of his devotion in the shape of the life of Claudio, his friend.

ACT V.

Leonato is in the depths of despair and humiliation over the evil report concerning his daughter. He upbraids Claudio and wishes to fight him. Benedick challenges Claudio. The testimony of the watchmen finally comes to light, revealing the plot of Don John and the innocence of Hero. Claudio sues for forgiveness, which the generous Leonato grants, on condition that Claudio wed a niece who is said to be much like Hero, but whose face he is not permitted to see until after the marriage ceremony has been performed. Claudio, who had promised any penance, willingly consents to this. His happiness, therefore, is made perfect when the masked lady proves to be Hero, whom he has been mourning as dead. While Beatrice and Benedick, although they find out the trick that has brought them together, are not sorry for it, but stop their bickerings with a kiss.

LOVE'S LABOUR'S LOST

First printed in Quarto, 1598.

Present play contains 5 Acts, 9 Scenes,
2688 lines.

CAST OF CHARACTERS

FERDINAND, *King of Navarre.*

BIRON,
LONGAVILLE, } *Lords attending on the King.*
DUMAIN, }

BOYET, } *Lords attending on the Princess of France.*
MERCADÉ, }

DON ADRIANO DE ARMADO, *a fantastical Spaniard.*

SIR NATHANIEL, *a curate.*

HOLOFERNES, *a schoolmaster.*

DULL, *a constable.*

COSTARD, *a clown.*

MOTH, *page to Armado.*

A Forester.

The PRINCESS of France.

ROSALINE, }
MARIA, } *Ladies attending on the Princess.*
KATHARINE, }

JAQUENETTA, *a country wench.*

Lords, Attendants, and others.

SCENE : Navarre.

LOVE'S LABOUR'S LOST

ACT I.

Ferdinand, King of Navarre, and three of his lords, Biron, Longaville, and Dumain, forswear the society of women, and agree to lead austere lives, devoted to study, for three years. The court is barred against women by proclamation; and so stringent is the edict that Costard, a clown, who has been seen in company with Jaquenetta, a country wench, is ordered imprisoned for a week.

ACT II.

The Princess of France, with her ladies, Rosaline, Maria, and Katharine, and other attendants approach the court of Navarre on an affair of state. Their contemplated visit had been discussed by the four gentlemen when the latter made their oath of retirement, and it had been agreed that the ladies must be received as befitted

their station. The gentlemen, therefore, meet them courteously outside the gates, where the King causes pavilions to be erected for his royal guests, at the same time apologising that an oath prevents their maintenance in Navarre.

ACT III.

Biron, who was the last to sign the oath, is the first to weaken. He falls in love with Rosaline, whom he had met before. He writes her a note and entrusts it for delivery to Costard, now at liberty. The clown has been freed by Armado, a Spaniard, in order that he may act as messenger for him to Jaquenetta.

ACT IV.

Costard gets the notes of the Spaniard and the nobleman confused, delivering Armado's missive to Rosaline and Biron's to Jaquenetta. The Princess and her attendants derive much amusement from the Spaniard's fantastical message; while

Jaquenetta, unable to decipher her letter, takes it to a schoolmaster, who, recognising Biron's name, and being aware of the edict, sends her with it to the King.

In the meantime, the King and his other two gentlemen respectively fall in love with the Princess and her other two ladies. Each lover being discovered by one or others of his friends in the act of writing love-verses is obliged to make confession of his passion — to the great scorn of Biron. But his triumph is short-lived, for Jaquenetta arrives with his missent letter, and Biron is forced to admit his own shortcomings. Since all are forsworn, they plan to make war upon the hearts of their feminine visitors.

ACT V.

The ladies content themselves with the proffered hospitality outside the court. They pass their time in hunting and kindred outdoor pleasures. Presently all begin to receive letters and love-tokens from their several admirers, who visit

them on one occasion in disguise. But the ladies, having got wind of their coming, also disguise themselves, and thus confuse the courtiers, so that each woos the wrong one and becomes the sport of her wit. The gentlemen retire and return in their proper habits, to find that the ladies have changed their favours, and to become dismayed at the blunders they commit. A masque is presented, but in the midst of it the Princess receives word of her father's death. She prepares for speedy departure. The King now sues openly for her hand, and also seeks the hands of her three ladies on behalf of his friends. The Princess is not yet ready to yield, but bids them wait a twelve-month and a day, and promises to give favourable answer at the expiration of that time, which is to be spent by the King in a hermitage, while she mourns her father. Her three ladies impose a like penance upon their lovers, who see, for the moment at least, their love's labour's lost.

A MIDSUMMER NIGHT'S DREAM

First printed in two Quartos, 1600.

Present play contains 5 Acts, 13 Scenes,
2121 lines.

CAST OF CHARACTERS

THESEUS, *Duke of Athens.*

EGEUS, *father to Hermia.*

LYSANDER, } *in love with Hermia.*
DEMETRIUS, }

PHILOSTRATE, *Master of the Revels to Theseus.*

QUINCE, *a carpenter.*

SNUG, *a joiner.*

BOTTOM, *a weaver.*

FLUTE, *a bellows-mender.*

SNOUT, *a tinker.*

STARVELING, *a tailor.*

HIPPOLYTA, *Queen of the Amazons, betrothed to
Theseus.*

HERMIA, *daughter to Egeus, in love with Lysander.*

HELENA, *in love with Demetrius.*

OBERON, *King of the Fairies.*

TITANIA, *Queen of the Fairies.*

PUCK, *or Robin Goodfellow.*

PEASEBLOSSOM, }
COBWEB, } *Fairies.*
MOTH, }
MUSTARDSEED, }

Other Fairies attending their King and Queen.
Attendants on Theseus and Hippolyta.

SCENE : Athens, and a wood near it.

A MIDSUMMER NIGHT'S DREAM

ACT I.

Theseus, Duke of Athens, after conquering the Amazons in battle, is in turn conquered by the charms of their queen, Hippolyta, and plights troth with her. To speed the time until their wedding night, he orders amusements to be put on foot. Actuated by a spirit of loyalty, Bottom the weaver and other tradesmen prepare a play for the Duke.

Egeus, an Athenian, brings his daughter Hermia and her two suitors before Theseus, praying him to command Hermia to wed Demetrius. Hermia pleads to be allowed to marry the one she loves — Lysander. The Duke orders her to obey her father under penalty of death or of a conventual life. Hermia and Lysander bewail the harsh decree, and secretly agree to meet in a wood near by and flee to another country. They tell their plans to

Helena, a jilted sweetheart of Demetrius, and she, to win back his love, goes straightway to inform him of the design.

ACT II.

In the forest is great commotion among the fairies. King Oberon and Queen Titania are at odds. Oberon bids Puck procure a love-juice to pour upon Titania's eyelids when she is asleep, in order that she may love the first thing her waking eyes behold. Just then Oberon perceives Demetrius, who has sought out the trysting-place of Lysander and Hermia, only to meet Helena, much to his distaste. The lady's distress at her lover's coldness softens the heart of Oberon, who bids Puck touch Demetrius's eyes also with the love-juice, for Helena's sake, while he himself anoints the eyes of Titania. Meantime Lysander and Hermia arrive, and Puck in error anoints Lysander's instead of Demetrius's eyes; so that Lysander, happening to awake just as the neglected

Helena wanders by, falls in love with her, to the abandonment of Hermia.

ACT III.

This same enchanted spot in the forest happens to be the place selected by Bottom the weaver and his companions for the final rehearsal of their play. The roguish Puck passes that way while they are rehearsing, and decides to take a hand in the proceedings. He crowns Bottom with an ass's head, whereupon the other players disperse terror-stricken. Then he brings Bottom to Titania, whose enchanted gaze fixes upon the human ass as her heart's love.

Meantime the four lovers come into great bewilderment. Oberon finds that Puck has anointed the eyes of Lysander instead of those of Demetrius, which he himself now takes occasion to touch. When Demetrius awakes he sees his neglected Helena being wooed by Lysander. His own love for her returns, and he is

ready to fight Lysander. Helena deems them both to be mocking her; while Hermia is dazed by the turn of affairs. The fairies interpose and prevent conflict by causing the four to wander about until they are tired, when they fall asleep. Puck repairs his blunder by anointing Lysander's eyes, in order to dispel the illusion caused by the love-juice.

ACT IV.

Titania makes love to Bottom, till Oberon, whose anger has abated, removes the spell from her eyes. To Bottom is restored his natural form, and he rejoins his comrades in Athens. Theseus, on an early morning hunting-trip in the forest, discovers the four lovers. Explanations follow; the Duke relents and bestows Helena upon Demetrius and Hermia upon Lysander.

ACT V.

A wedding-feast for three couples instead of one only is spread in Duke The-

seus's palace. Thither come Bottom's players to present the comic tragedy of "Pyramus and Thisbe," which is performed in wondrous fashion. After the company retires for the night, the fairies dance through the corridors on a mission of blessing and good-will for the three wedded pairs.

THE MERCHANT OF VENICE

First printed in two Quartos, 1600.

Present play contains 5 Acts, 20 Scenes,
2590 lines.

CAST OF CHARACTERS

ANTONIO, *a merchant of Venice.*

BASSANIO, *friend to Antonio, and suitor to Portia.*

SALANIO,	}	<i>friends to Antonio and Bassanio.</i>
SALARINO,		
GRATIANO,		
SALERIO,		

The Duke of Venice.

<i>The Prince of Morocco,</i>	}	<i>Suitors to Portia.</i>
<i>The Prince of Arragon,</i>		

LORENZO, *in love with Jessica.*

SHYLOCK, *a rich Jew.*

TUBAL, *a Jew, friend to Shylock.*

LAUNCELOT GOBBO, *a clown, servant to Shylock.*

OLD GOBBO, *father to Launcelot.*

LEONARDO, *servant to Bassanio.*

BALTHASAR,	}	<i>servants to Portia.</i>
STEPHANO,		

PORTIA, *a wealthy gentlewoman.*

NERISSA, *waiting-maid to Portia.*

JESSICA, *daughter to Shylock.*

Magnificoes of Venice, Officers of the Court of
Justice, Jailer, Servants to Portia, and
other Attendants.

SCENE : Venice ; Belmont — Portia's estate.

THE MERCHANT OF VENICE

ACT I.

Antonio, a merchant of Venice, has many dear friends who are beholden to him for his good qualities; but most of all he loves Bassanio, for whom he would make any sacrifice. Bassanio is in love with Portia, a wise and wealthy lady, but since he lacks worldly means wherewith to press his suit, he is constrained to borrow of his friend Antonio three thousand ducats ere he can visit her. Antonio's wealth is entirely represented, just then, by various ships at sea. However, he bethinks himself of a Jewish money-lender named Shylock, who lends him the money, under agreement that Antonio shall forfeit a pound of his flesh in default of payment on the day his bond falls due. The merchant signs the bond, thinking it a mere form of no significance.

ACT II.

Although the Jew stipulates this forfeiture in seeming jest, he is nevertheless deeply in earnest, for he has long held a grudge against Antonio; and his rancour is strengthened at this juncture by the elopement of his only daughter, Jessica, with Lorenzo, another of Antonio's friends.

Before Portia's father died he made a curious provision in his will concerning her marriage, whereby her hand was to be given to the suitor who should choose that one of three caskets — respectively of gold, silver, and lead — containing her portrait. The choice of caskets baffles more than one.

ACT III.

Bassanio arrives at Portia's house, and, much to her delight, rightly chooses the leaden casket. They plight their troth. But Bassanio's joy is overcast by the receipt of a letter from Antonio, advising

him of the loss of the merchant's cargoes by shipwreck; and that the Jew is insistent upon the letter of his bond. Bassanio hastens back to his friend's succour. Portia privately resolves to be at the trial of Antonio.

ACT IV.

Portia obtains from a kinsman the costume of a doctor of laws, investigates Antonio's case thoroughly, and appears at the trial before the Duke of Venice. In her disguise she is not recognised, even by her husband. She pleads the cause of Antonio with such eloquence and logic that Shylock not only loses his case, but also has his property confiscated for plotting against the life of a Venetian. The sentence against him is mitigated sufficiently to allow him to will his property to Jessica. Bassanio, overjoyed at his friend's victory, wishes to bestow upon the supposed lawyer the original sum of three thousand ducats as a fee. But Portia refuses it, and desires only a ring from

Bassanio's finger. It is the ring she had given him when they exchanged vows, and he had sworn to keep it. He reluctantly gives it to the fair advocate.

ACT V.

Portia's maid, Nerissa — newly wedded to Gratiano, a friend of Bassanio — had accompanied Portia to the trial in the guise of a clerk. She also had won back from her husband her engagement ring. When he returns with Bassanio to Portia's home, Nerissa feigns a very pretty quarrel with him for giving away the ring. Portia, overhearing the quarrel, points out her own husband as a worthier example of faithfulness; and affects much choler when his ring also is not to be found. A general explanation untangles the amusing snarl of events, and brings joy to every heart — even to that of the honest Merchant of Venice, who hears of the safe arrival of three of his ships.

AS YOU LIKE IT

First printed in Folio, 1623.

Present play contains 5 Acts, 22 Scenes,
2681 lines.

CAST OF CHARACTERS

DUKE, *living in exile. in forest.*

FREDERICK, *brother to the Duke, and usurper of his dominions.*

AMIENS, }
JAQUES, } *Lords attending on the banished Duke.*

LE BEAU, *a courtier attending upon Frederick.*

CHARLES, *wrestler to Frederick.*

OLIVER, }
JAQUES, } *sons to Sir Rowland de Boys.*
ORLANDO, }

ADAM, }
DENNIS, } *servants to Oliver.*

TOUCHSTONE, *a clown.*

SIR OLIVER MARTEXT, *a Vicar.*

CORIN, }
SILVIUS, } *shepherds.*

WILLIAM, *a country fellow. in love with Audrey.*

A person representing Hymen.

ROSALIND, *daughter to the banished Duke.*

CELIA, *daughter to Frederick.*

PHEBE, *a shepherdess.*

AUDREY, *a country wench.*

Lords, Pages, Attendants, and others.

SCENE : Oliver's house ; Duke Frederick's court ; the Forest of Arden.

AS YOU LIKE IT

ACT I.

A Duke of France, being dispossessed of his dominions by his younger brother, Frederick, retires to the neighbouring Forest of Arden with a few of his faithful followers. His daughter Rosalind remains at her usurping uncle's court as companion for her beloved cousin, Celia. The two maidens witness a wrestling-match between the Duke's wrestler and Orlando, an unknown youth, in which the latter comes off victorious. Duke Frederick is pleased with the young man's prowess and is disposed to show him favour until he discovers Orlando to be the son of one of the banished Duke's friends. But Rosalind is delighted to hear of this connexion, since she has become favourably disposed towards Orlando.

The people are so fond of Rosalind because of her many accomplishments and

for the sake of her father, that Duke Frederick in alarm banishes her also from the court. For love of her, Celia accompanies her cousin into exile.

ACT II.

Rosalind assumes male attire and takes Celia to the Forest of Arden, where they purchase a country-place and reside as brother and sister. To the same wood comes Orlando, who has been forced to flee from home to escape the evil designs of his elder brother, Oliver, and who joins the company of the banished Duke.

ACT III.

Rosalind is at first dismayed when she learns of the presence of Orlando in the forest, since she is dressed as a man. But presently her inventiveness leads her to make use of her disguise to test his affection for her, which had been aroused at the same time with her own for him on the day of the wrestling-match, and is

now venting itself in sighs and in verses fastened at random on the trees. The lover is invited to visit the supposed youth and talk to him in the same manner that he would have talked to Rosalind. Orlando is glad to avail himself of this privilege, partly as an outlet to his pent-up sentiment, partly because Rosalind, even in man's garments, exerts a subtle fascination over him.

ACT IV.

Orlando has the good fortune to rescue his brother Oliver from a serpent and a lioness, though becoming slightly wounded in an encounter with the beast. On finding him asleep, Orlando, remembering the wrongs at his hands, had been tempted to leave him to his fate, "but kindness, nobler ever than revenge," made him give aid. The two brothers are tenderly reconciled, and Oliver goes to acquaint Rosalind with Orlando's injury. Rosalind is not enough of a man to resist swooning at the tidings.

ACT V.

Oliver and Celia no sooner see each other than they fall desperately in love and resolve upon speedy marriage. Rosalind, who is satisfied with the strength of Orlando's devotion, promises him that the wedding ceremony shall include him also, and that she will find means to bring his lady-love hither. She seeks out the banished Duke, her father, and obtains his consent, and thereupon appears before them in her proper attire, to the great delight of Orlando and the Duke. The wedding, instead of being a double, is a quadruple event, since it includes besides these two couples, a shepherd and his lass (who had foolishly been attracted by Rosalind in her male attire), and Touchstone, the court clown, who had followed the two maidens to the forest and there become enamoured of a country wench. The wedding-party is made all the happier by the tidings that the usurp-

ing Duke Frederick, while on his way to the forest with a large army for the purpose of exterminating the exiles, had met an aged hermit who had converted him "both from his enterprise and from the world." Struck with remorse, he restores the dukedom to his banished brother and seeks the life of a recluse, leaving the rightful Duke and his followers free to resume their former rank.

THE TAMING OF THE SHREW

First printed in Folio, 1623.

Present play contains Induction, 2 Scenes,
5 Acts, 12 Scenes, 2300 lines.

CAST OF CHARACTERS

IN INDUCTION.

A LORD.

CHRISTOPHER SLY, *a tinker.*

Hostess, Page, Players, Huntsmen, *and* Servants.

IN PLAY.

BAPTISTA, *a rich gentleman of Padua.*

VINCENTIO, *an old gentleman of Pisa.*

LUCENTIO, *son to Vincentio, in love with Bianca.*

PETRUCHIO, *a gentleman of Verona, a suitor to
Katharina.*

GREMIO, } *suitors to Bianca.*
HORTENSIO, }

TRANIO, } *servants to Lucentio.*
BIONDELLO, }

GRUMIO, } *servants to Petruchio.*
CURTIS, }

A Pedant.

KATHARINA, *the Shrew,* } *daughters to Baptista.*
BIANCA, }

Widow.

Tailor, Haberdasher, *and* Servants *attending on*
Baptista and Petruchio.

SCENE : Padua ; *and* Petruchio's country house.

THE TAMING OF THE SHREW

INDUCTION.

A tinker named Christopher Sly is found in a drunken stupor by a lord, who, to make sport, causes him to be conveyed to the castle, clothed in the costliest apparel and placed in the richest bed. Upon awakening Sly finds himself surrounded by attendants who persuade him that he is a nobleman who for many years has been mentally deluded. And in his honour the following play is presented:—

ACT I.

Baptista, a rich gentleman of Padua, has two daughters, Katharina and Bianca. The latter, because of her gentleness and charm, has numerous admirers. But her father refuses to listen to any of them until her elder sister is married, which event seems doubtful on account of Katharina's shrewish disposition. The

several lovers of Bianca are in despair until the advent of a peculiar Veronese gentleman, Petruchio, whose hasty temperament seems well suited to the shrew.

Among Bianca's admirers is Lucentio, a native of Pisa, who decides to disguise himself and engage with Baptista as tutor for Bianca, giving over his proper name and rank to Tranio, his servant.

ACT II.

Tranio sues as Lucentio for Bianca's hand, while the real Lucentio obtains the position as tutor, intending thus to try to win her covertly. In the meantime, Petruchio obtains Baptista's willing consent to his suit for Katharina, and woos her in singular fashion, overriding all her harshness and disdain with the abrupt declaration that they shall be married on the next Sunday.

ACT III.

At the appointed time the wedding-party assembles without the bridegroom.

But he appears after an interval clad in most incongruous apparel, which he persists in wearing to the church — despite the open disapproval of the party — declaring: “To me she’s married, not unto my clothes.” Immediately after the ceremony he departs for home with Katharina, not even tarrying for the wedding-feast, although his bride first entreats and then storms.

ACT IV.

At his country-house, Petruchio treats Katharina rigorously while pretending to be assiduous in his care of her. She gets very little to eat, because he claims that the food is not cooked properly; and the new garments which have been ordered for her are rejected, although she is very well pleased with them. He is so harsh with the servants and so dogmatic in his statements, that his wife forgets her own arbitrary disposition in the desire to keep his temper even. Finally she becomes quite submissive to his will.

In Padua, the fictitious Lucentio obtains Baptista's consent to his suit for Bianca, while the real Lucentio succeeds in winning the lady. The presence of Lucentio's father becomes necessary, and Tranio presses an aged schoolmaster into service to play this part.

ACT V.

At this juncture the real father arrives and encounters Tranio in his master's garments. Tranio must needs face it out to gain time for Lucentio, and is on the point of causing the arrest of the father, when Lucentio and Bianca arrive as man and wife. Mutual explanations follow, and the entire party gather at a banquet at Lucentio's home in Padua. Katharina and Petruchio are among the guests. After the feast is over and the ladies have withdrawn into another room, the gentlemen discuss obedience as a wifely virtue, and the opinion is expressed that Petruchio's wife must be "the veriest shrew

of all." A wager is made, and to the general surprise, Katharina shows herself to be more gentle and yielding than Bianca or another bride there present.

ALL'S WELL THAT ENDS WELL

First printed in Folio, 1623.

Present play contains 5 Acts, 23 Scenes,
2809 lines.

CAST OF CHARACTERS

KING of France.

DUKE of Florence.

BERTRAM, *Count to Rousillon.*

LAFEU, *an old Lord.*

PAROLLES, *a follower of Bertram.*

Steward,	}	<i>servants to the Countess of Rousillon.</i>
LAVACHE, <i>a clown,</i>		

A Page.

COUNTESS of Rousillon, *mother to Bertram.*

HELENA, *a gentlewoman protected by the Countess.*

A Widow of Florence.

DIANA, *daughter to the Widow.*

VIOLENTA,	}	<i>Neighbours and Friends of the Widow.</i>
MARIANA,		

Lords, Officers, Soldiers, *and others, French
and Florentine.*

SCENE : Rousillon ; Paris ; Florence ; Marseilles.

ALL'S WELL THAT ENDS WELL

ACT I.

Upon the death of a celebrated physician, his daughter Helena is given a home with the Countess of Rousillon, and she there falls desperately in love with the Countess' son, Bertram. His mother discovers the attachment, but is not displeased at it, for Helena, though poor and unknown, is a woman of much worth. Bertram, however, pays no heed to Helena, all his thoughts being turned to active service with the King of France, under whose protection he places himself after the death of his father. The King is suffering at this time from a disease which has been pronounced incurable. Helena, hearing of the King's ailment, secures the Countess' permission to go and offer him a prescription left her by her father, who in his lifetime had become famous in the treatment of this and other diseases.

ACT II.

Helena obtains an audience with the King, and after much persuasion induces him to try her remedy, exacting only a royal promise that, in the event of his being cured, the monarch shall bestow upon her the hand of a gentleman of her choosing. The cure is effected, and Helena chooses Bertram. The young Count disdains the match, but is forced to consent to the nuptials, under peril of the King's displeasure. But no sooner is the ceremony performed than Bertram departs for the Florentine war, without so much as kissing his bride.

ACT III.

Helena is sent home to the Countess with a letter from Bertram to the effect that he will never recognise his wife until she can obtain possession of a ring, a family heirloom, from his finger, and become with child by him — to which con-

ditions he subscribes a "never." He also renounces his family estates because of her, which so grieves the young woman that she departs, no one knows whither, in order not to keep him from his home.

In Florence, the Duke has made Bertram general of his horse, and the Count distinguishes himself in battle. Helena arrives in the city disguised as a pilgrim, and learns from a widow that Bertram has been making dishonourable proposals to her daughter, Diana. Helena, seeing an opportunity, through Diana, to work out the seemingly impossible conditions imposed by her husband, prevails upon the widow to aid her project.

ACT IV.

In furtherance of Helena's plot, Diana obtains from Bertram the much-prized ring, and makes an assignation with him, at which, however, the woman he meets is not Diana, as he supposes, but Helena. Shortly afterward he returns to his mother,

the Countess, who has been mourning Helena as dead.

ACT V.

The King, at this time, is visiting at the Countess' palace in Rousillon. He becomes reconciled with Bertram — who had left the court surreptitiously — and is on the point of giving his consent to the young Count's marriage with another lady, when he detects a ring upon Bertram's finger which the monarch had formerly given Helena, and which she had placed upon her husband's finger in Florence. Bertram cannot give a satisfactory explanation of its presence, and the King suspects him of having laid violent hands upon his wife, when the lost Helena appears upon the scene, tells the truth concerning the Florentine assignation, and assures her husband that both his conditions have been fulfilled. The repentant Bertram gladly acknowledges her as his wife.

TWELFTH NIGHT;
OR, WHAT YOU WILL

First printed in Folio, 1623.

Present play contains 5 Acts, 18 Scenes,
2505 lines.

CAST OF CHARACTERS

ORSINO, *Duke of Illyria.*

SEBASTIAN, *brother to Viola.*

ANTONIO, *a sea captain, friend to Sebastian.*

A Sea Captain, *friend to Viola.*

VALENTINE, } *gentlemen attending on the Duke.*
CURIO, }

SIR TOBY BELCH, *uncle to Olivia.*

SIR ANDREW AGUECHEEK, *a foolish suitor to
Olivia.*

MALVOLIC, *steward to Olivia.*

FABIAN, } *servants to Olivia.*
FESTE, a clown, }

OLIVIA, *a wealthy Countess.*

VIOLA, *sister to Sebastian.*

MARIA, *servant to Olivia.*

Lords, Priests, Sailors, Officers, Musicians, and
other Attendants.

SCENE : A city in Illyria, and the sea-coast
near it.

TWELFTH NIGHT

ACT I.

Sebastian and Viola, twins, are separated by shipwreck and each believes the other lost. Viola is cast ashore on the coast of Illyria. She thereupon dons male attire and obtains service as page with the Duke Orsino, who has been vainly suing for the hand of Olivia, a native lady. The Duke is pleased with the appearance of his new page and sends Viola to pay court for him to Olivia, which she does with so much gracefulness and eloquence that the lady becomes enamoured of the supposed youth instead of the master.

ACT II.

Olivia sends favours and messages to Viola in which, naturally, the latter takes no interest. Viola, in turn, has conceived a passion for the Duke, which she is compelled to hide.

Olivia's steward, Malvolio, is so priggish and conceited that others of her household contrive a practical joke against him, sending him an anonymous love-letter which he is given to believe is from Olivia herself.

ACT III.

Malvolio follows instructions contained in the letter, and behaves so ridiculously that his mistress believes him demented.

Meanwhile Olivia's love for Viola becomes so intense that she sues openly to the fictitious page, much to the latter's distress. Sir Andrew Aguecheek, a foolish suitor of Olivia's, is displeased at the favours shown the page, and in a spirit of bravado challenges Viola. Though both are eager to avoid the conflict, it is only averted by the arrival of officers.

ACT IV.

Sebastian, Viola's brother, who was also cast up by the sea, comes to Illyria. He looks so much like his sister — especially

since she is in men's garments — that Sir Andrew mistakes him for the page and renews the fight. This time he does not encounter a woman's shrinking spirit or weak arm, and he is soundly belaboured. Soon after, Olivia also meets Sebastian, supposes him to be Viola and reiterates her devotion. The delighted Sebastian returns love for love and they are secretly espoused before a priest.

ACT V.

Olivia encounters Viola in company with the Duke and greets her by the title of husband. The bewildered page disavows the title, but the priest who performed the ceremony vouches for it. The Duke is much disgruntled that his favourite page should so abuse his confidence. Viola is meeting with general disfavour, when her brother Sebastian arrives on the scene, and the two who had thought each other dead are reunited. Olivia discovers that she has espoused the brother, after having

wooded the sister, while the Duke finds that his attachment for his page becomes love when Viola resumes her feminine attire.

The secret of Malvolio's dementia is revealed, and he is released from the confinement in which he has been held.

THE WINTER'S TALE

First printed in Folio, 1623.

Present play contains 5 Acts, 15 Scenes,
2976 lines.

CAST OF CHARACTERS

LEONTES, *King of Sicilia.*

MAMILLIUS, *son to Leontes, and Prince of Sicilia.*

CAMILLO,	}	<i>Lords of Sicilia.</i>
ANTIGONUS,		
CLEOMENES,		
DION,		

ROGERO, *a gentleman of Sicilia.*

POLIXENES, *King of Bohemia.*

FLORIZEL, *son to Polixenes, and Prince of Bohemia.*

ARCHIDAMUS, *a lord of Bohemia.*

An Old Shepherd, reputed father of Perdita.

A Clown, son to the Shepherd.

AUTOLYCUS, *a rogue.*

A Mariner.

A Jailer.

HERMIONE, *Queen to Leontes.*

PERDITA, *daughter to Leontes and Hermione.*

PAULINA, *wife to Antigonus.*

EMILIA, *a lady attending on Hermione.*

MOPSA,	}	<i>shepherdesses.</i>
DORCAS,		

TIME, *as Chorus.*

Lords, Gentlemen, Ladies, Officers, Servants,
Shepherds and Shepherdesses.

SCENE : Sicilia ; Bohemia.

THE WINTER'S TALE

ACT I.

Polixenes, King of Bohemia, who is visiting his boyhood friend, Leontes, King of Sicilia, becomes desirous of returning to his own kingdom, and cannot be persuaded by his host to prolong his sojourn. Leontes then asks his queen, Hermione, to join her persuasions to his own. Her hospitable entreaties are so successful that Polixenes defers his departure. This slight incident is sufficient to arouse in Leontes a tempest of jealousy touching his queen's and his friend's mutual honour. He endeavours to prevail on a courtier named Camillo to poison Polixenes. The courtier argues unavailingly with his King on the injustice of his suspicions, but finally consents to prepare the cup; instead, however, he informs the guiltless and unsuspecting monarch of his danger, and flees with him to Bohemia.

ACT II.

The flight confirms Leontes in his wild suspicions. He visits his wrath upon the innocent Hermione, causing her to be isolated in a dungeon, where she is shortly afterward delivered of a daughter. Paulina, a lady of the court, presents the babe to the King, but he disavows it, and orders it to be exposed in some remote desert place.

ACT III.

The babe, who is named Perdita because she "is counted lost forever," is borne to a coast of Bohemia, by a courtier who is afterwards destroyed by a bear; while the child is found by a poor shepherd, who rears it as his own.

Meanwhile Hermione, who has been brought to public trial, is completely vindicated by a Delphic oracle declaring: "Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly

begotten ; and the King shall live without an heir, if that which is lost be not found." Leontes discredits the oracle and is punished by the tidings of the sudden death of Hermione and her only son. The monarch is brought by this stroke to realize the enormity of his offence. He repents and resolves to do daily penance.

ACT IV.

Sixteen years pass by. In the court of Bohemia, Polixenes and his friend Camillo discuss the reported actions of the King's son Florizel, who of late has been paying assiduous attention to a shepherd's lass. In order to investigate the report they disguise themselves and visit the shepherd's cottage, where they find Florizel on the point of betrothing Perdita. The King wrathfully puts a stop to the betrothal, when the lovers resolve to flee the country. Camillo privately offers and prepares to conduct them to Sicilia, assuring them of a warm welcome on the part of Leontes.

ACT V.

Florizel and Perdita are cordially received in Sicilia, but are closely pursued thither by Polixenes. At this juncture the clothing and jewels found with the infant sixteen years before are produced, thus establishing the identity of Perdita as daughter of Leontes. The joy of the two sovereigns at meeting again is redoubled by the prospect of uniting their children in marriage. One thing only is lacking to the perfect happiness of Leontes — the presence of his lost wife, whom he has never ceased to mourn. Thereupon Paulina invites the company to inspect a statue of Hermione. They pause spell-bound at the triumph of art, for the supposed statue is so perfect as to seem animate. At last it actually stirs, and the enraptured Leontes finds that he is embracing not marble but his living wife Hermione, who, dwelling in retirement, has awaited the fulfilment of the oracle.

CYMBELINE

First printed in Folio, 1623.

Present play contains 5 Acts, 27 Scenes,
3274 lines.

CAST OF CHARACTERS

CYMBELINE, *King of Britain.*

CLOTEN, *son to the Queen by a former husband.*

POSTHUMUS LEONATUS, *a gentleman, husband to Imogen.*

BELARIUS, *a banished Lord, disguised under the name of Morgan.*

GUIDERIUS, } *sons to Cymbeline, disguised under the*
ARVIRAGUS, } *names of Polydore and Cadwal,*
 } *supposed sons to Morgan.*

PHILARIO, *friend to Posthumus,* } *Italians.*
IACHIMO, *friend to Philario,* }

CAIUS LUCIUS, *General of the Roman forces.*

PISANIO, *servant to Posthumus.*

CORNELIUS, *a physician.*

A Roman Captain.

Two British Captains.

A Frenchman, friend to Philario.

Two Lords of Cymbeline's court.

Two Gentlemen of the same.

Two Jailers.

QUEEN, *wife to Cymbeline.*

IMOGEN, *daughter to Cymbeline by a former Queen.*

HELEN, *a lady attending on Imogen.*

Lords, Ladies, Roman Senators. Tribunes, Sooth-sayer, Dutchman, Spaniard, Musicians, Officers, Captains, Soldiers, Messengers,
and other Attendants.

Apparitions.

SCENE : *Britain ; Rome.*

CYMBELINE

ACT I.

The displeasure of Cymbeline, King of Britain, is aroused against Posthumus, a gentleman who has presumed to wed the King's daughter, Imogen, and Posthumus is sent into exile. Arriving in Rome, he encounters an evil-minded Italian named Iachimo, who casts aspersions on the chastity of all women, and offers to wager that he will work the dishonour of Imogen. Posthumus has such confidence in his wife's integrity that he consents to the trial. Iachimo proceeds to the British court and, not succeeding in his open overtures with Imogen, has recourse to stealth.

ACT II.

He gains admittance to her bedchamber by having himself carried there in a trunk. While she sleeps he takes off a bracelet from her arm and obtains a mental de-

scription of her room and person. Armed with this circumstantial evidence, he returns to Posthumus and is enabled thereby to convince him of Imogen's guilt.

ACT III.

The misguided husband sends an order to his faithful servant Pisanio to put Imogen to death; which order is disregarded by Pisanio, who instead induces Imogen to disguise herself in male attire and go in search of Posthumus. By this flight she is likewise enabled to escape the malice of the Queen, her stepmother, and the disagreeable attentions of the Queen's son, Cloten. While traversing the mountainous country of Wales, Imogen by chance pauses faint and hungry before a cave wherein dwells Belarius, a banished nobleman, disguised as a peasant, who, in revenge for his unjust banishment, had abducted the King's two sons some twenty years before. The princes, now fully grown, though ignorant of their descent

and also of the identity of the stranger, are strongly attracted to Imogen by the subtle tie of blood, and entertain her hospitably.

ACT IV.

Cloten arrives before the cave in pursuit of Imogen, and is slain in a duel by one of the princes. His headless body is left lightly covered with leaves and flowers. Imogen, having on her person a poison prepared by the Queen, swallows it under the belief that it is a soothing cordial, and immediately falls into a deep sleep resembling death. The heart-broken princes lay her body beside that of Cloten. Shortly after she awakes from her stupor and mistakes the headless body for that of her lost lord Posthumus. In her despair she seeks service as page with a Roman general who is just then invading Britain.

ACT V.

With the Roman army come Iachimo and Posthumus. A battle is fought

against the forces of Cymbeline. Posthumus in the garb of a peasant fights valourously for Britain. Belarius and the two princes also render signal service to Cymbeline, aiding him to rout the Romans. The service paves the way for a reconciliation between Belarius and the King, in which the former reveals the identity of the two long-lost princes.

Amongst the prisoners taken are Iachimo and Imogen, the supposed page. The Italian makes a confession of his villainy, and Imogen is restored to Posthumus, whom the King receives again into favour. The malicious Queen dies in despair at the frustration of her designs.

CORIOLANUS

First printed in Folio, 1623.

Present play contains 5 Acts, 29 Scenes,
3318 lines.

CAST OF CHARACTERS

CAIUS MARCIUS, *afterwards* CAIUS MARCIUS CORIOLANUS, *a Roman General.*

TITUS LARTIUS, }
COMINIUS, } *Generals against the Volscians.*

MENENIUS AGRIPPA, *friend to* Coriolanus.

SICINIUS VELUTUS, }
JUNIUS BRUTUS, } *Tribunes of the People.*

Young MARCIUS, *son to* Coriolanus.

A Roman Herald.

TULLUS AUFIDIUS, *General of the Volscians.*

Lieutenant to Aufidius.

Conspirators with Aufidius.

A Citizen of Antium.

Two Volscian Guards.

VOLUMNIA, *mother to* Coriolanus.

VIRGILIA, *wife to* Coriolanus.

VALERIA, *friend to* Virgilia.

Gentlewoman, attending on Virgilia.

Roman *and* Volscian Senators, Patricians, Ædiles,
Lictors, Soldiers, Citizens, Messengers, Servants
to Aufidius, *and other* Attendants.

SCENE : Rome and its environs ; Corioli and
its environs ; Antium.

CORIOLANUS

ACT I.

After the expulsion of the Tarquins from Rome ensues a famine, which is relieved by a free distribution of corn. This allowance encourages the plebeians to make further demands upon the patricians, from whom they ask corn henceforth at their own price. As a concession, five tribunes elected by themselves are allowed to represent them — two of whom, Sicinius Velutus and Junius Brutus, are demagogues, and, therefore, opposed to Caius Marcius, a high-minded nobleman, who will not curry favour with the populace. Naturally Marcius is unpopular, in spite of a splendid military record; but war breaking out at this time with the Volscians, he is enabled to regain popular favour and win fresh glory. He does such heroic deeds at Corioli, that the other two generals and all the army en-

thusiastically greet him with the title of Coriolanus.

ACT II.

A triumph is accorded Coriolanus on his return to Rome; and the senate elects him consul. But he must also obtain the "voice of the people" through open solicitation. To the proud, reserved man the task is a hard one, and his overtures to the citizens are made so awkwardly, that although he is privately given their voice, they are discontented, and it needs only the influence of Sicinius and Brutus to cause them to repent their decision.

ACT III.

When it comes to the open choice of Coriolanus for consul the fickle people disavow him. His ire is aroused, causing him to make vehement statements against the popular rights. The utterances are gladly seized upon and made use of by the two tribunes, who condemn him to exile, by decree of the people.

ACT IV.

Deeply wounded at the ingratitude, and thirsting for revenge, Coriolanus goes to Antium where dwells his Volscian foe, Tullus Aufidius. He makes peace with that general, who is delighted to acquire the aid of the stoutest arm in Italy just at a time when a new campaign against the Romans is being planned, though he soon after begins to dread Coriolanus's power. The expedition proceeds against Rome, to the utter dismay of the tribunes and their adherents.

ACT V.

The Roman forces being powerless to cope with the invasion, send peaceful embassies to Coriolanus, now encamped with Aufidius near the capital city. Though Coriolanus's staunchest friends are sent to him, he remains obdurate until his well-beloved mother and wife come to make powerful entreaty. He cannot withstand

their prayers, and raises the siege without striking a blow. The Volscian army returns to Antium. Coriolanus attempts to justify his conduct to the lords of the city, and doubtless would succeed on account of his numerous conquests, did not Aufidius use his final action before Rome for a text to charge him with treachery. In the ensuing dispute some conspirators hired by Aufidius assassinate Coriolanus.

THE LIFE AND DEATH OF
KING JOHN

First printed in Folio, 1623.

Present play contains 5 Acts, 17 Scenes,
2569 lines.

CAST OF CHARACTERS

KING JOHN of England.

PRINCE HENRY, *son to the King.*

ARTHUR, *Duke of Bretagne, nephew to the King.*

WILLIAM MARESHALL, *Earl of Pembroke.*

GEFFREY FITZ-PETER, *Earl of Essex.*

WILLIAM LONGSWORD, *Earl of Salisbury.*

ROBERT BIGOT, *Earl of Norfolk.*

HUBERT DE BURGH, *Chamberlain.*

ROBERT FAULCONBRIDGE, *son to Sir Robert Faulconbridge.*

PHILIP, *natural half-brother of Robert Faulconbridge.*

JAMES GURNEY, *servant to Lady Faulconbridge.*

PETER of Pomfret, *a prophet.*

PHILIP, *King of France.*

LEWIS, *the Dauphin.*

LYMOGES, *Duke of Austria.*

CARDINAL PANDULPH, *the Pope's Legate.*

MELUN, *a French Lord.*

CHATILLON, *Ambassador from France to King John.*

QUEEN ELINOR, *mother to King John.*

CONSTANCE, *mother to Arthur.*

BLANCH, *of Spain, niece to King John.*

LADY FAULCONBRIDGE.

Lords, Ladies, Citizens of Angiers, Sheriff,
Heralds, Officers, Soldiers, Messengers,
and other Attendants.

SCENE : England ; France.

KING JOHN

ACT I.

After the death of Richard Cœur-de-Lion, the throne of England is seized by his brother John from the feeble grasp of their nephew Arthur, the rightful heir. King Philip of France supports the claims of Arthur, and menaces England with war; whereupon King John plans an invasion of France, and chooses as one of his generals a natural son of Cœur-de-Lion, whom he creates Sir Richard Plantagenet.

ACT II.

The English troops encounter the French forces before the city of Angiers — an English possession, which, however, refuses to open its gates to either king till the succession of the English throne be determined upon. The two sovereigns fight a battle without decisive result, and afterwards propose a treaty of peace. A

niece of John is given in marriage to the French Dauphin. The treaty results in an acquisition of English territory on the part of Philip, who is thereby disaffected to the cause of Arthur.

ACT III.

King John refuses to bow to the authority of the Pope, and the latter excommunicates him. The papal legate incites Philip to break the treaty. War is resumed. The French are defeated in a general engagement, and Arthur is taken prisoner by his uncle, who gives secret orders that he be put to death.

ACT IV.

Upon the return of John to England, Hubert, a courtier, is instructed to burn out Arthur's eyes ; but the young prince's entreaties so soften Hubert's heart that he ventures to disobey the cruel mandate. Soon after, Arthur attempts to escape from the castle where he is confined, by leaping

from the battlements. The leap kills him, and his mangled body is found by some discontented nobles. They believe him to have been murdered by the King's command, and are confirmed in their purpose of deserting John and joining their strength with that of the Dauphin, who, armed with papal approval, is invading England.

ACT V.

The timid heart of John yields at this evidence of the Pope's wrath and power. He surrenders his authority to the papal legate, thinking thus to arrest the French invasion. But the Dauphin, urged by successes and claiming the English throne through his wife, continues to press forward. The English troops are mustered by Plantagenet, who valiantly battles with the French. The issue of the fray remains in doubt, each side having met with severe losses through outside and natural causes. The English nobles who had joined with the Dauphin now desert him, and he is

disposed to terms of peace, which are willingly listened to by the enfeebled English. During the battle John has been removed in a state of illness to an abbey, where he is poisoned by a monk. Upon his death, his son Henry III. ascends the throne.

THE TRAGEDY OF
KING RICHARD THE SECOND

First printed in Quarto, 1597.

Present play contains 5 Acts, 19 Scenes,
2739 lines.

CAST OF CHARACTERS

KING RICHARD *the Second of England.*

JOHN OF GAUNT, <i>Duke</i>	}	<i>uncles to the King.</i>
<i>of Lancaster,</i>		
EDMUND OF LANGLEY,		
<i>Duke of York,</i>		

HENRY, *surnamed BOLINBROKE, Duke of Hereford ;*
 son to John of Gaunt ; afterwards KING HENRY
 the Fourth.

DUKE OF AUMERLE, *son to the Duke of York.*

THOMAS MOWBRAY, *Duke of Norfolk.*

DUKE OF SURREY.

EARL OF SALISBURY.

LORD BERKELEY.

BUSHY,	}	<i>servants to King Richard.</i>
BAGOT,		
GREEN,		

EARL OF NORTHUMBERLAND.

HENRY PERCY, *surnamed HOTSPUR, his son.*

LORD ROSS.

LORD WILLOUGHBY.

LORD FITZWATER.

Bishop of Carlisle.

Abbot of Westminster.

Lord Marshal.

SIR STEPHEN SCROOP.

SIR PIERCE, of Exton.

Captain of a Band of Welshmen.

QUEEN *to* King Richard.

DUCHESS OF YORK.

DUCHESS OF GLOUCESTER.

Lady *attending on the Queen.*

Lords, Heralds, Officers, Soldiers, *two* Gardeners
Keeper, Messenger, Groom, *and other*
Attendants.

SCENE : England and Wales.

KING RICHARD THE SECOND

ACT I.

Henry, surnamed Bolingbroke, eldest son of John of Gaunt, Duke of Lancaster, in the presence of King Richard II. charges Thomas Mowbray, Duke of Norfolk, with misappropriation of public funds and high treason. The King permits the two lords to meet in the lists to settle their dispute by deadly combat. But at the appointed time, when the charge has been sounded, the King interposes and sentences Norfolk to exile for life, while Bolingbroke is banished for six years. Richard is secretly glad thus to rid himself of Bolingbroke, whose popularity with the masses has become a menace to the throne.

ACT II.

Shortly after his son's banishment, John of Gaunt dies; but has time upon his death-bed to reproach King Richard for

mortgaging his realm, which the indigent monarch had done in order to raise funds for an Irish campaign. When Gaunt is dead, Richard unjustly confiscates his estates. Incensed by the wrong, Bolingbroke makes of this a pretext for invading England during the King's absence on his campaign. Many powerful nobles flock to the standard of Bolingbroke, who announces that he is but come after his inheritance of Lancaster.

ACT III.

Learning of the ominous rebellion, King Richard returns from Ireland. To him Salisbury reports the disaffection of the Welsh, who had dispersed, believing the King to be dead. Richard's forces are not strong enough to cope with Bolingbroke, so he is driven to hold parley with the latter in Flint Castle, Wales. Bolingbroke artfully protests his loyalty and merely pleads that his sentence of exile be repealed and his patrimony be restored

to him. The powerless monarch yields, and proceeds to London in the company of his formidable subject.

ACT IV.

Arrived there, Bolingbroke reveals his true purpose of forcing Richard to abdicate in his favour. Richard is confronted with a list of formal charges and the crown is taken from him, after which he is ordered to be conveyed to the Tower.

ACT V.

Bolingbroke rides through London in triumph and is hailed as King Henry IV. One of his first acts of clemency is to pardon the son of the Duke of York, who has been found guilty of treason. Richard is removed to the Castle of Pomfret instead of to the Tower, and is put to death with the connivance of the usurping King Henry IV., who promises, as an act of penance, to make a pilgrimage to the Holy Land.

THE FIRST PART OF
KING HENRY THE FOURTH

First printed in Quarto, 1598.

Present play contains 5 Acts, 19 Scenes,
2999 lines.

CAST OF CHARACTERS

KING HENRY *the Fourth of England.*

HENRY, *Prince of Wales,* }
JOHN, *of Lancaster,* } *sons to the King.*

EARL OF WESTMORELAND.

SIR WALTER BLUNT.

THOMAS PERCY, *Earl of Worcester.*

HENRY PERCY, *Earl of Northumberland.*

HENRY PERCY, *surnamed HOTSPUR, his son.*

EDMUND MORTIMER, *Earl of March.*

RICHARD SCROOP, *Archbishop of York.*

ARCHIBALD, *Earl of Douglas.*

OWEN GLENDOWER.

SIR RICHARD VERNON.

SIR JOHN FALSTAFF.

SIR MICHAEL, *friend to the Archbishop of York.*

POINS.

GADSHILL.

PETO.

BARDOLPH.

LADY PERCY, *wife to Hotspur, and sister to Mortimer.*

LADY MORTIMER, *daughter to Glendower, and wife
to Mortimer.*

MISTRESS QUICKLY, *hostess of a tavern in Eastcheap.*

Lords, Officers, Sheriff, Vintner, Chamberlain,
Drawers, two Carriers, Travellers,
and Attendants.

SCENE : England.

KING HENRY THE FOURTH

FIRST PART

ACT I.

After Bolingbroke has deposed Richard II. of England and ascended the throne as Henry IV., he seeks a time of peace to go on his long-contemplated crusade ; but is dissuaded from his purpose by the news of uprisings and battles in Wales and Scotland. The Scots under the command of Douglas make an incursion but at Holmedon suffer defeat by the English forces of Northumberland's son, Henry Percy, the famous Hotspur of history. The King no sooner hears of the victory than he demands the prisoners. These Hotspur is unwilling to give up unless the King will ransom Percy's kinsman, Mortimer. They quarrel ; and Hotspur sends his prisoners home without ransom and plots with both the Scots and the Welsh to overthrow the sovereign he had so recently helped to seat.

ACT II.

The madcap pranks and dissolute companions of the Prince of Wales are a source of anxiety to his father. The Prince's boon companion is a corpulent warrior, Sir John Falstaff, who wars mainly with his tongue and the wine-bottle. Falstaff and three companions rob some travellers on the highway, and are set upon in turn by the Prince and one comrade in disguise, who put them to flight; and when later Falstaff would boast of his imaginary encounter with innumerable foes the Prince has a hearty laugh at his expense. His merriment is interrupted by news from the court of Hotspur's rising in the North.

ACT III.

The Prince immediately awakes to a sense of his responsibilities, assures his royal father of his intention to be more worthy of the title of Prince, and is entrusted with a wing of the army that is

proceeding against Hotspur. The Prince procures for Falstaff a small command of infantry.

ACT IV.

Hotspur is disadvantaged by the non-arrival of bodies of troops counted on by him from his father and from Wales. Nevertheless he encamps at Shrewsbury, and resolves on instant battle when the royal troops approach.

ACT V.

The King leads his army in person, and before Shrewsbury holds parley with the rebels, to whom he promises pardon if they will lay down their arms. But Hotspur is misinformed of the terms of parley and gives battle. In the spirited and decisive contest the rebels are defeated. Hotspur is slain by the Prince — though credit for the death is claimed by the rascally Falstaff — and King Henry begins to realize the true worth of his valiant son.

THE SECOND PART OF
KING HENRY THE FOURTH

First printed in Quarto, 1600.

Present play contains an Induction, an Epilogue,
5 Acts, 19 Scenes, 3099 lines.

CAST OF CHARACTERS

RUMOUR, *the Presenter.*

KING HENRY *the Fourth of England.*

HENRY, *Prince of Wales, afterwards*

KING HENRY *the Fifth,*

THOMAS, *Duke of Clarence,*

JOHN, *of Lancaster,*

HUMPHREY, *of Gloster,*

EARL OF WARWICK,

EARL OF WESTMORELAND,

EARL OF SURREY,

GOWER,

HARCOURT,

BLUNT,

Lord Chief Justice *of the King's Bench.*

A Servant of the Chief Justice.

EARL OF NORTHUMBERLAND,

SCROOP, *Archbishop of York,*

LORD MOWBRAY,

LORD HASTINGS,

LORD BARDOLPH,

SIR JOHN COLEVILE,

TRAVERS,

MORTON,

SIR JOHN FALSTAFF.

Page *to Falstaff.*

BARDOLPH.

PISTOL.

} *sons to the
King.*

} *of the King's Party.*

} *against the King.*

} *retainers of Northumberland.*

POINS.

PETO.

SHALLOW, } *country justices.*
SILENCE, }

DAVY, *servant to Shallow.*

MOULDY, }
SHADOW, } *recruits.*
WART, }
FEEBLE, }
BULLCALF, }

FANG, } *sheriff's officers.*
SNARE, }

LADY NORTHUMBERLAND.

LADY PERCY.

MISTRESS QUICKLY, *hostess of a tavern in Eastcheap.*

DOLL TEARSHEET.

Lords, Attendants, Porter, Drawers, Beadles,
Grooms, *and others.*

A Dancer, Speaker of the Epilogue.

SCENE : England.

KING HENRY THE FOURTH

SECOND PART

ACT I.

The Earl of Northumberland receives news of his son Hotspur's defeat and death ; also that the King has despatched against him an army under the conduct of his second son, Prince John of Lancaster, and the Earl of Westmoreland. Though in feeble health, he resolves to resist. Meantime the generalship of the insurgent forces devolves upon Scroop, Archbishop of York.

ACT II.

Sir John Falstaff, though entrusted with a commission for levying a company of royal troops, cannot neglect his personal interests at the tavern. He runs up an account with the hostess and narrowly escapes being sued for the debt. He is found in the tavern by the Prince of Wales, who has just returned from his

victorious engagement at Shrewsbury ; and the corpulent knight is summoned to forsake his cups and resume his military duties.

ACT III.

Falstaff's recruiting is more successful for his purse than for the army, since he releases able-bodied men who can buy themselves out of service, and retains weak, indifferent fellows who hardly serve for targets.

The King grows despondent on account of failing health and the northern insurrection. He cannot be persuaded but that the rebels will menace his throne ; and he bemoans the wars which prevent his crusade to the Holy Land.

ACT IV.

The insurgent army under the Archbishop of York faces the royal forces of Prince John in Gaultree Forest, Yorkshire. The latter, instead of hazarding a general engagement, invites the rising

chieftains to a conference, in which he promises redress of their alleged grievances, proclaims peace, and urges a dispersion of both armies. The insurgents take him at his word and dismiss their forces; whereupon the perfidious prince, who had previously given secret instructions to his own army to fall upon the scattered insurgent bands, seizes on the persons of York and the other rebel leaders and condemns them to be executed for treason. The news of the discomfiture of the insurgent army is carried to the sick King, who, however, is too feeble to evince much interest in the tidings. He sinks rapidly.

The Prince of Wales is summoned from his tavern circle to attend his father, whom he finds in a stupor, with the crown beside him on the pillow. Believing him to be dead, the Prince removes the crown to another room — and thereby incurs the bitter reproaches of the King, who believes his son desirous

of his death. Prince Henry justifies his conduct, and the two are reconciled.

ACT V.

Shortly afterwards Henry IV. passes away, and the Prince of Wales is crowned Henry V. No sooner does he assume his regal dignities than he dismisses from his society Sir John Falstaff and his convivial crew, and resolves henceforth to prove worthy of his high office.

THE LIFE OF
KING HENRY THE FIFTH

First printed, incompletely, in Quarto, 1600;
Fully printed in Folio, 1623.

Present play contains 5 Prologues, 1 Epilogue,
5 Acts, 23 Scenes, 3215 lines.

CAST OF CHARACTERS

KING HENRY *the Fifth, of England.*

DUKE OF GLOSTER, }
DUKE OF BEDFORD, } *brothers to the King.*

DUKE OF EXETER, *uncle to the King.*

DUKE OF YORK, *cousin to the King.*

EARL OF SALISBURY.

EARL OF WESTMORELAND.

EARL OF WARWICK.

ARCHBISHOP *of Canterbury.*

BISHOP *of Ely.*

EARL *of Cambridge.*

LORD SCROOP.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MAC-
MORRIS, JAMY, *officers in King Henry's army.*

BATES, COURT, WILLIAMS, *soldiers in the same.*

PISTOL.

NYM.

BARDOLPH.

Boy.

A Herald.

CHARLES *the Sixth, King of France.*

LEWIS, *the Dauphin.*

DUKE OF BURGUNDY.

DUKE OF ORLEANS.

DUKE OF BOURBON.

The Constable of France.

RAMBURES, }
GRANDPRÉ, } *French Lords.*

Governor of Harfleur.

MONTJOY, *a French Herald.*

Ambassadors to the King of England.

ISABEL, *Queen of France.*

KATHARINE, *daughter to Charles and Isabel.*

ALICE, *a Lady attending on Princess Katharine.*

Hostess of a Tavern in Eastcheap, formerly Mistress
Quickly, and now married to Pistol.

Lords, Ladies, Officers, Soldiers, Citizens, Mes-
sengers, and Attendants.

Chorus.

SCENE : England ; France.

KING HENRY THE FIFTH

ACT I.

Soon after his coronation, Henry V. resolves to secure his title to the crown and augment his popularity with the masses by the splendours of foreign conquest. Accordingly he lays claim to the throne of France through the medium of the ancient Salic law, and declares war against that country. In answer to his first demands for certain French dukedoms, the Dauphin sends back to him in mockery a bag of tennis-balls — the French heir-apparent believing that he has still to deal with a madcap prince.

ACT II.

At this time, however, the young monarch's accession of virtues and regal dignities is a source of marvel and admiration; for he has made good his promise, given

upon assuming the crown, to forsake the wild companions of his youth. But Sir John Falstaff cannot fathom the sudden change, and dies of a broken heart.

The King imbues all England with his military enthusiasm. A large army is speedily levied and makes ready to embark at Southampton. The French, growing apprehensive at this warlike display, seek to check the invasion by treacherous means, and bribe three English lords to murder the King at the time of his embarkation. The plot is discovered and the King sentences the traitors to death.

ACT III.

King Henry storms the French city of Harfleur, which, lacking support, is forced to capitulate. But sickness and privation now make such inroads upon his army that he finds himself in danger of annihilation at the hands of a French force led by the Dauphin, outnumbering his own five to one. Nevertheless he does not

avoid battle but pitches camp near the French at Agincourt.

ACT IV.

The French are so confident of victory that they cast dice for the disposal of the contemplated prisoners. On the English side all is watchfulness and preparation. The King in person goes disguised through his camp to learn the temper of his men. At daybreak the armies meet in the shock of battle. The Dauphin's forces suffer a disgraceful and overwhelming defeat through lack of generalship.

ACT V.

The French are forced to sue for peace. King Henry's terms include, among other things, the recognition of himself as heir to the throne of France, and the bestowal upon him of the hand of the Princess Katharine. All the terms are agreed to. The English conquerors are received at the court of France amid protestations of

amity, while the English king and the French princess arrive at a mutual understanding of hearts despite their ignorance of tongues.

THE FIRST PART OF
KING HENRY THE SIXTH

First printed in Folio, 1623.

Present play contains 5 Acts, 27 Scenes,
2665 lines.

CAST OF CHARACTERS

KING HENRY *the Sixth*, of England.

DUKE OF GLOUCESTER, *uncle to the King, and Protector.*

DUKE OF BEDFORD, *uncle to the King, and Regent of France.*

THOMAS BEAUFORT, *Duke of Exeter, great-uncle to the King.*

HENRY BEAUFORT, *great-uncle to the King, Bishop of Winchester and afterwards Cardinal.*

JOHN BEAUFORT, *Earl, afterwards Duke, of Somerset.*

RICHARD PLANTAGENET, *son of Richard, late Earl of Cambridge, afterwards Duke of York.*

EARL OF WARWICK.

EARL OF SALISBURY.

EARL OF SUFFOLK.

LORD TALBOT, *afterwards Earl of Shrewsbury.*

JOHN TALBOT, *son of Lord Talbot.*

EDMUND MORTIMER, *Earl of March.*

SIR JOHN FASTOLFE.

SIR WILLIAM LUCY.

SIR WILLIAM GLANSDALE.

SIR THOMAS GARGRAVE.

Mayor of London.

WOODVILLE, *Lieutenant of the Tower.*

VERNON, *of the White Rose or York faction.*

BASSET, *of the Red Rose or Lancaster faction.*

A Lawyer.

Mortimer's Keepers.

CHARLES, Dauphin, *and afterwards King of France.*

REIGNIER, *Duke of Anjou, and titular King of Naples.*

DUKE OF BURGUNDY.

DUKE OF ALENÇON.

BASTARD OF ORLEANS.

Governor of Paris.

Master-Gunner of Orleans, *and his Son.*

General of the French forces in Bordeaux.

A French Sergeant.

A Porter.

An old Shepherd, father to Joan la Pucelle.

MARGARET, *daughter to Reignier, afterwards married
to King Henry.*

COUNTESS OF AUVERGNE.

JOAN LA PUCELLE, *commonly called Joan of Arc.*

Fiends appearing to La Pucelle.

Lords, Warders of the Tower, Heralds, Officers,
Soldiers, Messengers, and Attendants.

SCENE : England ; France.

KING HENRY THE SIXTH

FIRST PART

ACT I.

The martial Henry V., conqueror of France, dies in the culmination of his glory, leaving to his son, Henry VI., the two sceptres of England and France. But the young monarch, still in his minority, is surrounded by warring nobles who lose sight of their country's foreign interests in private broils. They fail to send their general, Lord Talbot, adequate forces for his French campaign.

The French seize upon this moment of English weakness to retake many of their cities and the Dauphin receives unexpected aid from a shepherd's daughter, Joan la Pucelle, better known as Joan of Arc, who first assists him to raise the siege of Orleans, notwithstanding the valiant resistance of Talbot.

ACT II.

While the French celebrate their victory with feasting in Orleans, the English plan an attack, and by a sudden night sortie, retake Orleans.

In England, meanwhile, the violent feuds of Richard Plantagenet, afterwards Duke of York, and John Beaufort, Earl, afterwards Duke of Somerset, whose parties are distinguished by white and red roses, develop into civil strife which was ere long to deluge the entire kingdom with blood.

ACT III.

The French, through the strategy of Joan of Arc, capture Rouen; but Talbot's forces in a desperate charge retake the city. An English garrison is placed on the walls, and Talbot proceeds with his army to Paris, whither the young King Henry VI. has come for his second coronation. The King recognises the merit of his general by creating Talbot Earl of

Shrewsbury. The French Duke of Burgundy, who had been serving in conjunction with the English army, and had set out from Rouen a little behind Talbot, is met by the Dauphin and persuaded to turn his allegiance to France.

ACT IV.

The intrepid Talbot and his son attempt to take Bordeaux, but are entrapped by a greatly superior force under the Dauphin. The personal quarrels of York and Somerset cause them to deny reinforcements promised to Talbot, and he is slain in a bloody battle.

ACT V.

The French on their side suffer a loss in the capture of Joan of Arc, who is cruelly condemned to death at the stake for witchcraft. The war brings varying fortunes to both sides, until at last overtures of peace are made. The Dauphin consents to swear allegiance to England and reign as viceroy; while King Henry

is induced by the artful suggestions of the Earl of Suffolk to forego a proposed matrimonial alliance with the daughter of the Earl of Armagnac, and to solicit the hand of Margaret, daughter of the Duke of Anjou.

THE SECOND PART OF
KING HENRY THE SIXTH

First fully printed in Folio, 1623.

Present play contains 5 Acts, 24 Scenes,
3094 lines.

CAST OF CHARACTERS

KING HENRY *the Sixth, of England.*

HUMPHREY, *Duke of Gloucester, uncle to the King.*

CARDINAL BEAUFORT, *Bishop of Winchester, great-
uncle to the King.*

RICHARD PLANTAGENET, *Duke of York.*

EDWARD, }
RICHARD, } *sons to York.*

DUKE OF SOMERSET.

DUKE OF SUFFOLK.

DUKE OF BUCKINGHAM.

LORD CLIFFORD.

Young CLIFFORD, *son to Clifford.*

EARL OF SALISBURY.

EARL OF WARWICK.

LORD SCALES.

LORD SAY.

SIR HUMPHREY STAFFORD.

WILLIAM STAFFORD, *brother to Sir Humphrey.*

SIR JOHN STANLEY.

VAUX.

MATTHEW GOFFE.

A Sea-captain.

A Master.

A Master's-mate.

WALTER WHITMORE.

Two Gentlemen, *prisoners with Suffolk.*

JOHN HUME, }
JOHN SOUTHWELL, } *priests.*

ROGER BOLINBROKE, *a conjurer.*

THOMAS HORNER, *an armorer.*

PETER, *servant to armorer.*

Clerk of Chatham.

Mayor of Saint Alban's.

SIMPCOX, *an impostor.*

ALEXANDER IDEN, *a Kentish gentleman.*

JACK CADE, *a rebel.*

GEORGE BEVIS,

JOHN HOLLAND,

DICK, *the butcher,*

SMITH, *the weaver,*

MICHAEL,

Two Murderers.

} *followers of Cade.*

MARGARET, *Queen to King Henry.*

ELEANOR, *Duchess of Gloucester.*

MARGARET JOURDAIN, *a witch.*

Wife to Simpcox.

Lords, Ladies, Attendants, Petitioners, Aldermen,

Herald, Beadle, Sheriff, Officers, Citizens,

'Prentices, Falconers, Guards,

Soldiers, Messengers.

A Spirit.

SCENE : England.

KING HENRY THE SIXTH

SECOND PART

ACT I.

Margaret of Anjou is brought over to England and wedded to King Henry VI.; but—much to the consternation of the King's uncle, Gloucester, the lord protector—she comes dowerless, and the duchies for which Henry V. warred are suffered to remain in French hands. Though the upright Gloucester's grief is strongly uttered, he is not upheld when he unburdens it to the other nobles. Instead, they make a temporary truce of their own quarrelling, which has proceeded continuously during the young King's reign, and unite against the lord protector. They find a ready ally in the Queen, who is eager to secure unlimited control over her weak husband. They make their first attack through Gloucester's ambitious wife. She is be-

trayed into harbouring sorcerers who raise up a spirit that utters sayings against the heads of the realm. She and the conjurers are taken into custody.

ACT II.

The Duchess of Gloucester is brought to trial and banished. Gloucester is deprived of his post of lord protector, and is summoned before Parliament.

Meanwhile the strife between the houses of York and Lancaster gathers force. The Duke of York convinces the powerful earls of Warwick and Salisbury of his right to the crown.

ACT III.

Gloucester answers the summons and appears before Parliament. He is accused of high treason and committed to prison, and since his accusers can find no evidence to support their charge against his integrity, he is foully assassinated by direction of the Duke of Suffolk. The populace,

learning of the deed, are driven to desperation, and storm the palace, demanding the death or exile of Suffolk, who is forthwith banished, and afterwards is slain at sea by pirates.

The powerless monarch's sway is marked by continued losses. News comes of the loss of the last of the French territories. Other tidings tell of an uprising in Ireland. The lords, jealous of York's power, think to be rid of him by sending him against the Irish. York, however, is glad of the pretext to muster an army; and before he sets sail he incites a rebellion at home under Jack Cade, a Kentish labourer.

ACT IV.

After meeting with one or two small successes, seizing London Bridge, and entering the city, Cade's forces are dispersed by the royal troops. The populace renew allegiance to the King, and sue for pardon, which is granted. But a price is placed on the head of the fugitive Cade, and he

is slain. York's connexion with this rebellion has been hidden; but upon hearing of its outcome he returns to England at the head of his army, ostensibly to redress private wrongs, though really to assist his claim to the throne.

ACT V.

The King holds parley with York near Blackheath, but the conference ends in open defiance on the part of the subject. The two armies meet in conflict on the field of Saint Albans, where the King, who now represents the Lancastrians, is defeated and forced to fly towards London. The victorious York and Warwick resolve to march rapidly upon the capital.

THE THIRD PART OF
KING HENRY THE SIXTH

First fully printed in Folio, 1623.

Present play contains 5 Acts, 28 Scenes,
2896 lines.

CAST OF CHARACTERS

KING HENRY *the Sixth, of England.*

EDWARD, *Prince of Wales.*

LEWIS *the Eleventh, King of France.*

DUKE OF SOMERSET.

DUKE OF EXETER.

EARL OF OXFORD.

EARL OF NORTHUMBERLAND.

EARL OF WESTMORELAND.

LORD CLIFFORD.

RICHARD PLANTAGENET, *Duke of York.*

EDWARD, *Earl of March, afterwards*

King Edward *the Fourth,*

EDMUND, *Earl of Rutland,*

GEORGE, *afterwards Duke of Clarence,*

RICHARD, *afterwards Duke of Gloucester,*

} *sons to York.*

DUKE OF NORFOLK.

MARQUESS OF MONTAGUE.

EARL OF WARWICK.

EARL OF PEMBROKE.

LORD HASTINGS.

LORD STAFFORD.

SIR JOHN MORTIMER, }

SIR HUGH MORTIMER, }

} *uncles to the Duke of York.*

HENRY, *Earl of Richmond, a youth.*

LORD RIVERS, *brother to Lady Grey.*

SIR WILLIAM STANLEY.

SIR JOHN MONTGOMERY.

SIR JOHN SOMERVILLE.

Tutor *to* Rutland.

Mayor *of* York.

Lieutenant *of the* Tower.

A Nobleman.

Two Keepers.

A Huntsman.

A Son that has killed his father.

A Father that has killed his son.

MARGARET, *Queen to* King Henry.

LADY ELIZABETH GREY, *afterwards Queen to* Edward
the Fourth.

BONA, *sister to the French Queen.*

Soldiers, Attendants, Messengers, Watchmen,
and others.

SCENE : England; France.

KING HENRY THE SIXTH

THIRD PART

ACT I.

The Duke of York reaches London in advance of the King, and is seated by Warwick upon the throne. There the weak-kneed monarch shortly afterwards finds him; nor can he move him from his seat till York is promised the kingly succession after Henry's death. Neither of the rival houses long abides by the treaty. The haughty Queen Margaret becomes enraged at the prospect of her son's deposition, and herself musters an army against York, who is defeated and slain.

ACT II.

York's sons, Edward and Richard, though much depressed by these tidings, take heart again upon being joined by the powerful Warwick. The royal forces are engaged once more near Towton. The

battle is fiercely fought, but at length the King's — or, more properly, the Queen's — forces are routed. Edward proceeds to London to mount the throne as Edward IV.

ACT III.

Having witnessed Edward's coronation, Warwick crosses over to France to obtain for the new sovereign the hand of the Princess Bona. At the French court he encounters Queen Margaret and her son, who had come to implore the French King's aid in their cause. This is almost granted when the arrival of Warwick changes the aspect of affairs, and Edward's overtures are successful. Just at this moment, however, letters from England bear intelligence that Edward has married Lady Elizabeth Grey. Naturally both the King of France and Warwick are incensed at the broken faith. Warwick then and there becomes reconciled with Queen Margaret, who is also promised French forces to renew the struggle.

ACT IV.

Warwick hurries back to England, surprises Edward by forced marches, takes the crown from his head, and gives it back to Henry, who has been languishing in the Tower. But Edward in turn escapes from Warwick's surveillance, and takes refuge in Burgundy, where he recruits fresh troops. Upon returning to England he proceeds to his dukedom of York, and soon gathers strength enough to march on London. The impotent Henry is again seized and consigned to the Tower.

ACT V.

Edward meets Warwick in an engagement near Barnet, and the great earl, whose deeds have given him the title of "King-maker," is slain. A still more decisive battle is fought and won against Queen Margaret and the remnants of the Lancastrian forces, supported by the French, on the plains of Tewksbury.

Queen Margaret is taken prisoner, and her son is stabbed to the heart by the three brothers of York. Henry's weak, troubled reign is ended by a dagger-thrust at the hands of Edward's brother, Richard of Gloucester; while Edward assumes the crown so bloodily striven for, amid every prospect of peace for himself and security for his infant son. Destiny has not yet revealed the sinister intentions of the ambitious Gloucester.

THE TRAGEDY OF
KING RICHARD THE THIRD

First printed in Quarto, 1597.

Present play contains 5 Acts, 25 Scenes,
3578 lines.

CAST OF CHARACTERS

KING EDWARD *the Fourth, of England.*

EDWARD, <i>Prince of Wales, afterwards King Edward the Fifth,</i>	}	<i>sons to the King.</i>
RICHARD, <i>Duke of York,</i>		

GEORGE, <i>Duke of Clarence,</i>	}	<i>brothers to the</i>
RICHARD, <i>Duke of Gloucester, afterwards King Richard the Third,</i>		<i>King.</i>

A young son of Clarence.

HENRY, *Earl of Richmond, afterwards King Henry the Seventh.*

CARDINAL BOURCHIER, *Archbishop of Canterbury.*

THOMAS ROTHERHAM, *Archbishop of York.*

JOHN MORTON, *Bishop of Ely.*

DUKE OF BUCKINGHAM.

DUKE OF NORFOLK.

EARL OF SURREY, *son to Norfolk.*

EARL RIVERS, *brother to Queen Elizabeth.*

MARQUIS OF DORSET,	}	<i>sons to Queen Elizabeth.</i>
LORD GREY,		

EARL OF OXFORD.

LORD HASTINGS.

LORD STANLEY, *also called* EARL OF DERBY.

LORD LOVEL.

SIR THOMAS VAUGHAN.

SIR RICHARD RATCLIFF.

SIR WILLIAM CATESBY.

SIR JAMES TYRREL.

SIR JAMES BLOUNT.

SIR WALTER HERBERT.

SIR ROBERT BRAKENBURY, *Lieutenant of the Tower.*

CHRISTOPHER URSWICK, *a priest.*

Another Priest.

TRESSEL and BERKELEY, *gentlemen attending on the
Lady Anne.*

Lord Mayor of London.

Sheriff of Wiltshire.

ELIZABETH, *Queen to King Edward the Fourth.*

MARGARET, *widow of King Henry the Sixth.*

DUCHESS OF YORK, *mother to King Edward the
Fourth.*

LADY ANNE, *widow of Edward, Prince of Wales, son
to King Henry the Sixth; afterwards married to
Richard of Gloucester.*

A young daughter of Clarence (MARGARET PLANTAGENET).

Ghosts of those murdered by Richard the Third.

Lords, Attendants, Pursuivant, Scrivener, Citizens,
Murderers, Messengers, Soldiers, *and others.*

SCENE : England.

KING RICHARD THE THIRD

ACT I.

Richard, Duke of Gloucester, resolves to obtain the crown of England, notwithstanding the fact that he is not in the direct line of succession. He aims a secret blow against his brother Clarence, who is involved by him in a quarrel with their brother, King Edward IV., and immured in the Tower, where he is shortly afterwards murdered. Gloucester next seeks to strengthen his cause by suing for the hand of Lady Anne, which he wins in the very presence of the corpse of her father-in-law, Henry VI., dead at his hands, and despite the fact that her husband had also been slain by him.

ACT II.

King Edward, in declining health, seeks to foster peace in his realm. He

dies, and his young son Edward, Prince of Wales, is summoned to London to be crowned. Before he arrives, Gloucester, who is made lord protector, finds means to weaken the prince by imprisoning and afterwards executing three noblemen of the latter's party.

ACT III.

Richard meets the prince and his younger brother in London, and under pretext of assigning them a lodging imprisons them in the Tower. Lord Hastings, a powerful nobleman faithful to the royal line, is beheaded, also by Richard's orders. The Duke of Buckingham upholds Gloucester, and is largely instrumental in obtaining for him the coveted crown.

ACT IV.

Buckingham, however, hesitates when the new King Richard III. desires at his hands the lives of the two princes; and he is further disaffected by the King's

refusal to grant him a certain earldom previously promised as a reward for his support. He accordingly forsakes Richard and seeks to unite his strength with that of Henry, Earl of Richmond, who is taking up arms against the usurping monarch. Buckingham is taken prisoner and soon afterwards put to death. The two boy princes are assassinated in the Tower; and Queen Anne is secretly put to death in order to leave Richard free for an alliance with the heiress of York, Elizabeth, daughter of Edward IV., for whose hand he sues to her mother.

ACT V.

In the meantime Richmond has invaded England and encounters Richard's forces at Bosworth Field in Leicestershire. The King, though disquieted on the preceding night by visions of his many slain victims, fights desperately; but his forces are defeated and he himself is slain by Richmond. The victor is recognised as King

Henry VII., and by marriage with Elizabeth of York brings to a close the long contention between the rival houses of York and Lancaster.

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THE FAMOUS HISTORY OF
THE LIFE OF
KING HENRY THE EIGHTH

First printed in Folio, 1623

Present play contains Prologue, Epilogue,
5 Acts, 16 Scenes, 2809 lines.

CAST OF CHARACTERS

KING HENRY *the Eighth, of England.*

CARDINAL WOLSEY.

CARDINAL CAMPEIUS.

CAPUCIUS, *Ambassador from the Emperor Charles the Fifth.*

CRANMER, *Archbishop of Canterbury.*

DUKE OF NORFOLK.

DUKE OF BUCKINGHAM.

DUKE OF SUFFOLK.

EARL OF SURREY.

Lord Chamberlain.

Lord Chancellor.

GARDINER, *Bishop of Winchester.*

Bishop of Lincoln.

LORD ABERGAVENNY.

LORD SANDS.

SIR HENRY GUILDFORD.

SIR THOMAS LOVELL.

SIR ANTHONY DENNY.

SIR NICHOLAS VAUX.

Secretaries to Wolsey.

CROMWELL, *servant to Wolsey.*

GRIFFITH, *gentleman-usher to Queen Katharine*
Three gentlemen.

DOCTOR BUTTS, *physician to the King.*

Garret King-at-arms.

Surveyor to the Duke of Buckingham.

BRANDON.

Sergeant-at-arms.

Doorkeeper of the Council-chamber.

Porter, and his Man.

Page to Gardiner.

A Crier.

QUEEN KATHARINE, *wife to King Henry, afterwards divorced.*

ANNE BULLEN, *her Maid of Honour, afterwards Queen.*

An old Lady, friend to Anne Bullen.

PATIENCE, *woman to Queen Katharine.*

Several Lords and Ladies in the Dumb Shows ;
Women attending upon the Queen ; Scribes,
Officers, Guards, and other Attendants.
Spirits.

SCENE : London ; Westminster ; Kimbolton.

KING HENRY THE EIGHTH

ACT I.

Soon after the return of the English court from the Field of the Cloth of Gold, the Duke of Buckingham has the misfortune to embroil himself with Cardinal Wolsey, chancellor to Henry VIII. The cardinal suborns some discontented servants of the duke to accuse their master of treasonable purposes; Wolsey's desire to work Buckingham's downfall probably being strengthened by jealousy of his power.

Wolsey gives a great supper to the court, which is attended by the King and his lords masked. Henry is greatly attracted by the beauty of Anne Bullen, a maid of honour.

ACT II.

Buckingham is brought to trial, convicted of high treason and led to execution.

The charms of Anne Bullen awaken in the King a long dormant scruple of conscience regarding the legality of his marriage with Katharine, the widow of his deceased brother. He resolves to divorce the Queen, and calls her to public trial. She attends, but refuses to submit to the court. She will not accept Wolsey for judge, and appeals to the Pope.

ACT III.

The cardinal, now seeing the drift of Henry's purpose, and dismayed at the prospect of his union with a Protestant, takes the side of Queen Katharine and sends private instructions to the papal court that her divorce may be delayed. But the Queen still mistrusts him for her enemy. The King meanwhile becoming impatient at Rome's delay, takes matters into his own hands, puts away Queen Katharine, and secretly espouses Anne Bullen. At this juncture he by chance gains possession of the cardinal's papers —

the letter to the Pope, and an inventory of the chancellor's enormous wealth. The enraged monarch deprives Wolsey of his civil offices, and the fallen favourite is saved from a charge of high treason only by the interposition of death.

ACT IV.

The divorced Queen Katharine shortly follows Wolsey to the grave. Anne Bullen is publicly crowned as Queen amid much ceremony, being anointed by Cranmer, Archbishop of Canterbury.

ACT V.

After Wolsey's death Cranmer enjoys a great share of the King's favour. This arouses the jealousy of powerful nobles, who form a conspiracy against the prelate. He is brought to trial and threatened with imprisonment in the Tower, when the opportune arrival of Henry himself enables him to triumph over his rivals. Cranmer evinces his gratitude for the royal friend-

ship by taking part in the christening of Queen Anne's infant daughter, Elizabeth, for whom he prophesies a career of great splendour.

TROILUS AND CRESSIDA

First printed in Quarto, 1609.

Present play contains Prologue, 5 Acts,
25 Scenes, 3342 lines.

CAST OF CHARACTERS

PRIAM, *King of Troy.*

HECTOR,	}	<i>sons to Priam.</i>
TROILUS,		
PARIS,		
DEIPHOBUS,		
HELENUS,		

MARGARELON, *a natural son to Priam.*

ÆNEAS,	}	<i>Trojan commanders.</i>
ANTENOR,		

CALCHAS, *a Trojan priest, taking part with the Greeks.*

PANDARUS, *uncle to Cressida.*

AGAMEMNON, *the Grecian general.*

MENELAUS, *his brother.*

ACHILLES,	}	<i>Grecian commanders.</i>
AJAX,		
ULYSSES,		
NESTOR,		
DIOMEDES,		
PATROCLUS,		

THERSITES, *a deformed and scurrilous Grecian.*

ALEXANDER, *servant to Cressida.*

Servant to Troilus.

Servant to Paris.

Servant to Diomedes.

HELEN, *wife to Menelaus.*

ANDROMACHE, *wife to Hector.*

CASSANDRA, *daughter to Priam, a prophetess.*

CRESSIDA, *daughter to Calchas.*

Trojan and Greek Soldiers, and Attendants.

SCENE : Troy, and the Grecian camp before it.

TROILUS AND CRESSIDA

ACT I.

In the eighth year of the siege of Troy by the Greeks, Troilus, son of King Priam of Troy, becomes enamoured of Cressida, a Trojan maiden, and induces her uncle Pandarus to intercede for him. At this time a truce has been declared between the two armies. While the Greeks are carping at the slowness of the siege, a challenge is sent them by Hector of Troy, directed against any one of their champions who dares meet him in single combat; his evident desire being to cope with Achilles, the Greeks' chief warrior.

ACT II.

During the truce the Greeks had proposed terms of peace, which included the return of the ravished Helen and the payment of a war indemnity. The terms

are rejected and the besieging generals prepare to renew the struggle. They seek an interview with Achilles, who has for some time sulked within his tent. He denies them an interview ; whereupon they select Ajax to fight with Hector.

ACT III.

In the interim Pandarus prospers as go-between for Troilus with Cressida. He arranges a rendezvous where the lovers plight their troth and, according to custom, resolve to live together. But Cressida's father, who has been traitorously serving the Greeks, requests them to ask his daughter in exchange for a Trojan leader held captive by them.

ACT IV.

The Greeks consent, and send Diomedes to effect the exchange. He bears away Cressida on the morning following her nuptial night. The lovers bewail this

stern necessity of war, and part after many protestations of fidelity. Diomedes and Cressida reach the Grecian camp just as Ajax is starting forth to meet Hector. The two warriors fight; but after a passage at arms postpone further conflict on account of kinship. The various Grecian and Trojan leaders make use of this armistice for an interchange of amicable courtesies.

ACT V.

Troilus asks the Greek Ulysses to lead him to the tent where Cressida has been confined; and there he is deeply mortified to become a secret witness of her faithlessness, for she has transferred her affections to Diomedes. In battle on the following day, Troilus engages in conflict with Diomedes, but without serious result for either. Meanwhile Hector also has gone forth to battle again, disregarding the ominous predictions of his sister Cassandra. He kills Patroclus, a close friend of Achilles, which deed so enrages that

moody warrior, that he shakes off his lethargy, plunges into the fray, and slays Hector, whose dead body he drags at his horse's heels along the field before Troy.

THE TRAGEDY OF
TITUS ANDRONICUS

First printed in Quarto, 1600.

Present play contains 5 Acts, 16 Scenes,
2514 lines.

CAST OF CHARACTERS

SATURNINUS, *son to the late Emperor of Rome, and afterwards declared Emperor.*

BASSIANUS, *brother to Saturninus; in love with Lavinia.*

TITUS ANDRONICUS, *a noble Roman, general against the Goths.*

MARCUS ANDRONICUS, *tribune of the people, and brother to Titus Andronicus.*

LUCIUS,	}	<i>sons to Titus Andronicus.</i>
QUINTUS,		
MARTIUS,		
MUTIUS,		

YOUNG LUCIUS, *a boy, son to Lucius.*

PUBLIUS, *son to Marcus the Tribune.*

SEMPRONIUS,	}	<i>kinsmen to Titus.</i>
CAIUS,		
VALENTINE,		

ÆMILIUS, *a noble Roman.*

ALARBUS,	}	<i>sons to Tamora.</i>
DEMETRIUS,		
CHIRON,		

AARON, *a Moor, beloved by Tamora.*

TAMORA, *Queen of the Goths.*

LAVINIA, *daughter to Titus Andronicus*

A Nurse.

Captain, Tribune, Messenger, and Clown.

Goths and Romans.

Senators, Tribunes, Officers, Soldiers, and Attendants.

SCENE :—Rome, and its environs.

TITUS ANDRONICUS

ACT I.

Titus Andronicus, a Roman general, returns home in triumph after a conquest of the Goths, and is hailed by a large part of the people as their next emperor. The inheritance of the crown is just then in controversy between the deceased ruler's two sons. Titus will not take advantage of the dispute and his own popularity, but magnanimously sides with the elder son, Saturninus, who is enabled by this influence to ascend the throne. The new Emperor asks Titus's daughter Lavinia in marriage, which request is granted. But the project is thwarted by the Emperor's younger brother, Bassianus, who carries off Lavinia — to whom he is betrothed — by force. Titus is so enraged at this and so earnest in his faith with Saturninus, that he kills one of his own sons who has aided Bassianus. Nevertheless, the Emperor

uses this as a pretext for slighting Titus, whose power he fears; and although he makes quick choice of another wife in the person of Tamora, Queen of the Goths, brought captive by Titus, he seeks the downfall of the general. He finds a ready second in Tamora, who hates Titus because he has offered up her son as a sacrifice to the slain members of his family.

ACT II.

Though this deadly hatred exists on the part of the imperial couple, they yet veil it under a show of amity. The deluded Titus seeks to do them honour by giving a hunt, which ends as a chapter of horrors. The Empress seizes the opportunity to meet her lover, a cruel and crafty Moor named Aaron. By a series of devilish plots he incites Tamora's two sons to ravish Lavinia, tear out her tongue, and cut off her hands, so that she cannot denounce them either in speech or writing. Bassianus is slain, and the

Moor directs suspicion against two sons of Titus.

ACT III.

The two sons are sentenced and led to execution. Aaron gives Titus to understand that their lives will be spared if he will cut off his hand and send it to the Emperor. Titus complies, but is mocked by the Moor, who returns the hand with the heads of the two sons. Henceforth Titus devotes his whole life to vengeance.

ACT IV.

Pretending madness he sends strange messages to the Emperor, and also to Tamora's sons, whom he discovers to be the authors of Lavinia's shame.

Meantime another son of Titus, named Lucius, being banished from Rome, gathers together a powerful army of Goths, who menace the city. Tamora finds it necessary to hold a parley with him at his father's house.

ACT V.

To arrange the interview, she goes with her two sons disguised, to Titus's house. He still feigns insanity and, after she departs, kills the sons and bakes their remains in a pie. The pie is shortly after offered to Tamora at a feast, when she and the Emperor meet Lucius in parley. It is a fitting dish for a bloody banquet, since, at the general slaughter which ensues, Lavinia, Tamora, Titus, and Saturninus all are slain. Lucius tells the people the true story of the persecutions of his father's house, and is proclaimed emperor. The Moor is condemned to a lingering death, half-buried in the sand.

ROMEO AND JULIET

First printed incompletely in Quarto, 1597 ;
More fully printed in 1599.

Present play contains Prologue, 5 Acts,
24 Scenes, 2983 lines.

CAST OF CHARACTERS

ESCALUS, *Prince of Verona.*

PARIS, *a young nobleman, kinsman to the Prince.*

MONTAGUE, } *heads of two houses at variance with*
CAPULET, } *each other.*

An old man, cousin to Capulet.

ROMEO, *son to Montague.*

MERCUTIO, *kinsman to the Prince, and friend to*
Romeo.

BENVOLIO, *nephew to Montague, and friend to Romeo.*

TYBALT, *nephew to Lady Capulet.*

FRIAR LAURENCE, } *Franciscans.*
FRIAR JOHN, }

BALTHASAR, *servant to Romeo.*

SAMPSON, } *servants to Capulet.*
GREGORY, }

PETER, *servant to Juliet's nurse.*

ABRAHAM, *servant to Montague.*

An Apothecary.

Three Musicians.

Page to Paris : another Page : an Officer.

LADY MONTAGUE, *wife to Montague.*

LADY CAPULET, *wife to Capulet.*

JULIET, *daughter to Capulet.*

Nurse to Juliet.

Citizens of Verona ; Relations to both houses ; Mask-
ers, Guards, Watchmen, and Attendants.

Chorus.

SCENE : Verona : Mantua.

ROMEO AND JULIET

ACT I.

The Veronese houses of Montague and Capulet have had a feud of long standing, which has brought about continued street-brawls between retainers of the families, from the highest relatives to the lowest servants. The old Capulet gives a feast to which all his friends are bidden. Naturally the Montagues are not included in the list. But Romeo, the heir of the latter house, is persuaded to don a mask and present himself at the festivities, in order to catch a glimpse of Rosaline, a flame of his. Romeo, however, has scant eyes for Rosaline; he discovers another young girl whose beauty and grace set his heart beating as it never beat before. He inquires her name and is dismayed to learn that she is Juliet, the heiress of the Capulets. Meanwhile Tybalt, nephew to Lady Capulet, discovers the identity of

Romeo, and is barely dissuaded by old Capulet—whose hospitality overrides his anger—from drawing upon the Montague.

ACT II.

Juliet has likewise discovered the name of the handsome young stranger, who carried off her affections by storm at the banquet. Melancholy and lovelorn, she repairs to her balcony, and there confides to the moon and stars the secret of her heart. But it happens that Romeo is underneath the balcony and hears her confess her love for him. Overjoyed, he reveals his presence, and the maiden is constrained to make a further avowal. The lovers resolve on a speedy and secret marriage, which is brought to pass the very next day in the cell of Friar Laurence, a friend of Romeo's.

ACT III.

On the day of the wedding two of Romeo's friends, Benvolio and Mercutio,

while walking through the streets of Verona, are accosted by Tybalt, who is seeking an encounter with Romeo because of the latter's presence at the Capulet's during the feast. A quarrel ensues, and at its height Romeo appears. Tybalt rails at him, but Romeo answers softly, for he is just returning from his wedding and the Capulets are no longer so hateful in his eyes. The others, however, cannot understand his weakness, and Mercutio, exasperated, fights Tybalt in his stead. Mercutio is slain. Romeo, in just vengeance, then turns upon and slays Tybalt. By a mandate of the Prince of Verona, Romeo is banished. He flees the land, leaving Juliet the weeping bride of one night.

Juliet's father, knowing nothing of her secret nuptials, is resolved to wed her to her kinsman the young Paris.

ACT IV.

In her despair Juliet consults the friendly Friar Laurence, who advises her

to appear to consent to a marriage with Paris, but on her nuptial morn to drink a potion which the Friar prepares for her. This will give her, he says, the semblance of death; she will be laid away in the burial vault, and Romeo will be sent for to rescue her. She takes the drug as the Friar directs and her parents, heart-broken, believe her dead and consign her to the tomb.

ACT V.

Bad news travels more swiftly than good. Before the Friar has had the opportunity to notify Romeo of the sham death, other messengers advise him that Juliet is really no more. Romeo, frantic with grief, procures a deadly poison and goes to Juliet's tomb to die beside his wife. At the door of the tomb he meets Paris, who forces him to fight. Paris is slain. Romeo enters the tomb, drinks the poison, and breathes his last. A few moments later Juliet awakes from her trance, sees her lover's dead body and

learns the truth from Friar Laurence, who has but now arrived at the tomb. She seizes Romeo's dagger and kills herself. The double tragedy so affects the heads of the houses of Capulet and Montague that they become reconciled as through a bloody sacrifice.

TIMON OF ATHENS

First printed in Folio, 1623.

Present play contains 5 Acts, 17 Scenes,
2335 lines.

CAST OF CHARACTERS

TIMON, *a noble Athenian.*

LUCIUS,

LUCULLUS, } *lords, hangers-on to Timon.*

SEMPRONIUS. }

VENTIDIUS, *one of Timon's false friends.*

ALCIBIADES, *an Athenian captain.*

APEMANTUS, *a churlish philosopher.*

FLAVIUS, *steward to Timon.*

FLAMINIUS,

LUCILIUS, } *servants to Timon.*

SERVILIUS, }

CAPHIS,

PHILOTUS,

TITUS, } *servants to Timon's creditors.*

LUCIUS,

HORTENSIUS, }

Poet.

Painter.

Jeweller.

Merchant.

An old Athenian.

A Page.

A Fool.

Three Strangers.

PHRYNIA, } *mistresses to Alcibiades.*

TIMANDRA, }

Cupid and Amazons in the mask.

*Other Lords, Senators, Officers, Soldiers, Banditti,
and Attendants.*

SCENE : Athens, and the neighbouring woods.

TIMON OF ATHENS

ACT I.

The lavish generosity of Timon, a great lord of Athens, draws to him a throng of sycophants and hangers-on who profit by his careless extravagance. With his frank, cordial nature he does not suspect their true mission, but esteems them all his friends. They flatter him assiduously, and he showers gifts upon them or does them various good services. He gives a costly banquet at which the favours are precious stones. The reckless waste is a matter of much concern to his steward, who foresees speedy impoverishment.

ACT II.

Presently Timon's creditors begin to suspect his true financial state and press him greatly with bills. The steward at last succeeds in acquainting his master with his bankrupt condition. Timon is

thunderstruck, but consoles himself with the thought that he can draw upon all the men to whom he has been liberal in time past. He therefore despatches his servants to request from them loans.

ACT III.

The false friends desert him in his hour of need ; nor will they advance him money. Instead they make specious excuses and even go so far as to importune him in turn for certain sums. Timon's eyes are opened to their ingratitude and unworthiness. To express his contempt he gives a final feast, at which nothing is set forth but warm water. While uttering the bitterest reproaches he dashes the water in their faces, and ends by throwing the dishes at them and driving them out of the banqueting-room.

ACT IV.

Timon now abjures the society of all mankind, and seeks refuge in a cave in

the woods outside the city, where he subsists upon the roots of the earth. In digging them he discovers a hidden treasure of gold, but takes no pleasure in it, for it brings him only heavy recollections of his folly. He bestows a portion of the gold upon Alcibiades, a former friend of his who honestly desires to aid him, and who is now marching against Athens to humiliate that city for its unjust banishment of him. Though Timon wishes Alcibiades success, it is not because he is reconciled with him, but because he desires the punishment of Athens. The only man whom the misanthrope will acknowledge to be honest is his faithful steward, who seeks him out and remains true to him in adversity. Upon him Timon bestows a liberal gift of the treasure, enjoining him never to come within his sight again.

ACT V.

The near approach of Alcibiades to Athens causes the senators to bethink

themselves of the neglected Timon. They visit him in the forest to pray his aid, promising a restoration of fortune and honour. But Timon greets their advances with taunts and curses. They return bootless to the city, which they are shortly after forced to surrender to Alcibiades. While the conqueror is singling out his own and Timon's enemies for punishment, he receives word that Timon is dead within his forest cave.

JULIUS CÆSAR

First printed in Folio, 1623.

Present play contains 5 Acts, 18 Scenes,
2422 lines.

CAST OF CHARACTERS

JULIUS CÆSAR, *a Roman general.*

OCTAVIUS CÆSAR, MARK ANTONY, M. ÆMILIUS LEPIDUS,	}	<i>triumvirs after death of Julius Cæsar.</i>
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CICERO, PUBLIUS, POPILIUS LENA,	}	<i>senators.</i>
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MARCUS BRUTUS, CASSIUS, CASCA, TREBONIUS, LIGARIUS, DECIUS BRUTUS, METELLUS CIMBER, CINNA,	}	<i>conspirators against Julius Cæsar.</i>
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FLAVIUS, MARULLUS,	}	<i>tribunes.</i>
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ARTEMIDOROS of Cnidos, *a teacher of rhetoric.*

A Soothsayer.

CINNA, *a poet.*

Another Poet.

LUCILIUS, TITINIUS, MESSALA, Young CATO, VOLUMNIUS,	}	<i>friends to Brutus and Cassius.</i>
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VARRO,	}	<i>servants to Brutus.</i>
CLITUS,		
CLAUDIUS,		
STRATO,		
LUCIUS,		
DARDANIUS,	}	
PINDARUS, <i>servant to Cassius.</i>		

CALPURNIA, *wife to Cæsar.*

PORTIA, *wife to Brutus.*

Senators, Citizens, Guards, Attendants, *and others.*

SCENE : Rome ; near Sardis ; near Philippi.

JULIUS CÆSAR

ACT I.

Julius Cæsar returns victorious from foreign wars and, according to custom, the citizens of Rome escort him in triumph to the Capitol. So overjoyed are they that Mark Antony deems the day propitious to offer him a kingly crown. This is thrice offered and thrice refused. But even in the hour of Cæsar's greatest triumph forces are at work against him. Cassius has gathered together a band of conspirators, who finally persuade Brutus, a high-minded Roman, to join them, under the belief that the death of Cæsar will be for the country's good.

ACT II.

Upon his entry into Rome, Cæsar had been warned by a soothsayer to "beware the ides of March." So on the dawn of this portentous day, he is minded to re-

main at home, especially since his wife has been the victim of ominous dreams. But the conspirators have foreseen his hesitancy and therefore come in a body to urge his attendance at the senate-house. Ashamed of his fears, he yields and goes with them.

ACT III.

Once in the senate-house, the conspirators, under guise of presenting a petition, press about Cæsar; and presently each one stabs him, Brutus thrusting last of all. Cæsar murmurs, "*And thou, Brutus?*" and expires.

Mark Antony, Cæsar's steadfast friend, flies at the first scent of danger, but returns to dissemble with the slayers of Cæsar. He pleads friendliness for their cause, but begs permission to speak at the burial of the slain leader. Brutus generously consents to this, despite his friends' disapproval, stipulating only that he himself speak first, and that Antony in his oration make no charges. Antony

declares himself satisfied. Brutus accordingly makes a short speech to the citizens, in which he pleads the general welfare as sufficient cause and excuse for the slaying of Cæsar. Antony follows him in a skillful harangue, full of praise for Cæsar; and though referring to Brutus and his party as "honourable men," he turns the term into a reproach and byword. The populace, which but a moment before was applauding Brutus to the echo, now turns in fury against him. The conspirators are forced to flee the city.

ACT IV.

Upon the death of Cæsar two factions arise and take the field against each other. The first is the army of Brutus and Cassius. The second comprises the forces of a newly-formed triumvirate, consisting of Mark Antony, Octavius Cæsar, and Lepidus. Both armies converge towards the Plains of Philippi. One night while Brutus is lying awake and restless in his

tent, the ghost of Cæsar appears and tells him, "Thou shalt see me at Philippi."

ACT V.

The forces meet at Philippi and engage in battle. But from the first the troops of Brutus and Cassius are dispirited — unconsciously influenced by the forebodings that have come to both their leaders. With his own "good sword, that ran through Cæsar's bowels," Cassius causes himself to be killed by his servant Pindarus. Later in the day Brutus runs on his sword and dies. The triumvirate are victorious, and Cæsar may "now be still."

MACBETH

First printed in Folio, 1623.

Present play contains 5 Acts, 27 Scenes,
2085 lines.

CAST OF CHARACTERS

DUNCAN, *King of Scotland.*

MALCOLM, }
DONALBAIN, } *sons to Duncan.*

MACBETH, }
BANQUO, } *generals of the King's army.*

MACDUFF, }
LENNOX, }
ROSS, } *noblemen of Scotland.*
MENTEITH, }
ANGUS, }
CAITHNESS, }

FLEANCE, *son to Banquo.*

SIWARD, *Earl of Northumberland, general of the
English forces.*

Young SIWARD, *son to Siward.*

SEYTON, *an officer attending on Macbeth.*

Boy, *son to Macduff.*

An English Doctor.

A Scotch Doctor.

A Soldier.

A Porter.

An Old Man.

LADY MACBETH, *wife to Macbeth.*

LADY MACDUFF, *wife to Macduff.*

Gentlewoman attending on Lady Macbeth.

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers,
Attendants and Messengers.

SCENE : Scotland ; England.

MACBETH

ACT I.

Macbeth and Banquo, two commanding generals under King Duncan of Scotland, achieve a signal victory over a rebel army, although the latter is supported by Norwegian troops. On their return from battle the two Scottish generals are accosted by three witches, who hail Macbeth as Thane of Glamis, Thane of Cawdor, and future King of Scotland. Afterwards they promise Banquo that his sons shall sit upon the throne. Macbeth is already Thane of Glamis, but nothing more. While the witches' announcement is yet sounding in his ears, messengers from the King arrive and confer upon him, in Duncan's name, and because of his victory, the title of Thane of Cawdor. This verification of two terms of the witches' greeting leads Macbeth secretly to hope for the

third — the throne itself. He communicates this wish to his wife, a cruel, unscrupulous woman, and their joint desire develops into a plot against the King. The monarch, suspecting nothing, seeks to do Macbeth still further honour by visiting him.

ACT II.

During the visit the King is murdered by Macbeth, aided by his wife. Malcolm and Donalbain, the King's sons, flee the country in terror; and Macbeth seeks to divert suspicion concerning the deed from himself to them. Since the sons have fled, Macbeth, as next heir, is crowned King of Scotland. The third prediction of the witches is accomplished, though at a price of blood.

ACT III.

Macbeth, however, is unsatisfied. He bethinks himself that Banquo also was promised something by the Weird Sisters

— namely, that his children shall one day mount the throne. The thought is galling to Macbeth, who wishes to make the crown secure for his own posterity. He plots to kill Banquo and his only son, Fleance. To further the plot he makes a great feast and invites Banquo and Fleance particularly. On their way thither they are way-laid and Banquo is slain by murderers in Macbeth's employ, but Fleance escapes.

While the slain Banquo's blood is yet warm and flowing, Macbeth's feast is spread. It is indeed a regal repast, and King Macbeth himself says that but one feature is lacking — the presence of his chief guest, Banquo. This he says to divert suspicion, for he has already received news of Banquo's violent end. But scarcely has he uttered the words when the ghost of Banquo appears at Macbeth's seat. No one sees him save Macbeth, but his alarm causes the banquet to break up in confusion.

ACT IV.

Macbeth, harried by doubts and fears, resolves upon and obtains another interview with the witches. He is warned to beware of Macduff; he is promised that "none of woman born shall harm Macbeth"; he is advised to fear naught till Birnam wood shall come against him. Still unsatisfied, he demands again to know if Banquo's issue shall reign in the kingdom, and from what the witches show he becomes convinced that the crown is assigned to them. The first news that greets him upon leaving the witches is that Macduff has escaped to England to join forces with Malcolm, the late king's eldest son. Enraged, Macbeth storms Macduff's castle and puts Lady Macduff and her children to the sword.

ACT V.

The Queen meanwhile is almost insane over the thought of her own share in Mac-

beth's crimes. She walks in her sleep and endeavours to wash imaginary blood-stains from her hands. Finally she expires, "as 'tis thought, by self and violent hands."

Macbeth also is growing tired of life, but the hag's last prophecies spur him to renewed effort. He is almost unmanned, therefore, when word is brought that Birnam wood is moving against him; for this was one of the apparently impossible threats of the witches. The moving woods were really branches of the trees of Birnam lopped off and carried by the invading troops of Malcolm and Macduff to protect their advance against him. Still Macbeth believes himself invulnerable, and fearing none save one "that was not born of woman," he rushes forth to battle. He fights with almost superhuman strength and valour till he meets Macduff, against whom he remembers that he has been warned by the witches. At first he shrinks from fighting Macduff, but when brought to bay, exclaims: "I bear a charmed life,

which must not yield to one of woman born." "Despair thy charm," retorts his foe, "Macduff was from his mother's womb untimely ripp'd." And in the ensuing duel Macbeth is slain. Malcolm is hailed King of Scotland.

THE TRAGEDY OF
HAMLET, PRINCE OF DENMARK

First printed incompletely in Quarto, 1603 ;
more fully printed in Quarto, 1604.

Present play contains 5 Acts, 20 Scenes,
3777 lines.

CAST OF CHARACTERS

CLAUDIUS, *King of Denmark.*

HAMLET, *son to the late, and nephew to the present King.*

HORATIO, *friend to Hamlet.*

POLONIUS, *Lord Chamberlain.*

LAERTES, *son to Polonius.*

VOLTIMAND,	}	<i>courtiers.</i>
CORNELIUS,		
ROSENCRANTZ,		
GUILDENSTERN,		

OSRIC,

A Gentleman.

A Priest.

MARCELLUS,	}	<i>officers.</i>
BERNARDO,		

FRANCISCO, *a soldier.*

REYNALDO, *servant to Polonius.*

Players.

A Captain.

Ambassadors.

FORTINBRAS, *Prince of Norway.*

Two Clowns, grave-diggers.

GERTRUDE, *Queen of Denmark, and Mother to Hamlet.*

OPHELIA, *Daughter to Polonius.*

Ghost of Hamlet's father.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers,
and Attendants.

SCENE: *Elsinore, Denmark.*

HAMLET

ACT I.

Hamlet, Prince of Denmark, is advised by the sentinels of the royal castle of Kronborg, at Elsinore, that an apparition strongly resembling his dead father had appeared on the battlements. Hamlet therefore resolves to encounter the spirit and learn from it, if possible, the true cause of his father's taking-off, about which the Prince has had many suspicions. He meets the Ghost at its next nightly visitation, and in an interview with it his worst fears are confirmed. The late King's brother Claudius, who has ascended the throne and wedded the widowed Queen, had poisoned the King while he slept. Hamlet is enjoined to secrecy and revenge, and the Ghost vanishes. Hamlet's followers are sworn to say nothing of the occurrence.

ACT II.

Because of the news and of the dread task to which he is commissioned, Hamlet is seized with a species of madness, perhaps largely feigned, whereby he may cloak his designs. He writes incoherent and passionate letters to his lady-love, Ophelia, daughter of Polonius, a court dignitary. At this juncture a company of strolling players arrives at the castle and at Hamlet's suggestion a certain play is given before the King and Queen and members of the court.

ACT III.

The play deals with the murder of a Venetian duke, whose wife afterwards weds the murderer. The story closely resembles the circumstances of the King of Denmark's demise. During the play Hamlet is intent not upon the players but upon the countenance and actions of his uncle. The latter, as if struck with a realising

sense of his own crime, as Hamlet suspected, hurriedly leaves. Hamlet no longer doubts the truth of the Ghost's communications, and turns with energy to seek the vengeance which he has sworn to execute.

The queen mother is also much disturbed by the purport of the play, and sends for Hamlet in order to upbraid him. Hamlet answers reproach with reproach, and leaves his mother overwhelmed with shame and self-convicted. But for the opportune arrival of the dead King's spirit, Hamlet might have adopted even more violent measures. Ophelia's father, Polonius, who is spying upon this interview, is slain by Hamlet, who mistakes him for the King.

ACT IV.

Hamlet's banishment is decided upon. Two former school comrades of his are entrusted with a commission to leave him in England, where sealed orders are to

bring about the Prince's death. But by a combination of plot and accident the execution is visited instead upon the heads of the two accomplices. Hamlet returns to Denmark. There he is greeted by a strange spectacle — the funeral of a young girl, honoured by the presence of the King, Queen, and persons of the court. Hamlet has in fact arrived home just at the time of Ophelia's interment. That unfortunate maiden, through incessant brooding over the madness of her lover, the untimely end of her father, and the continued absence of her brother, Laertes, had become insane. For some days she had wandered about the court singing and strewing flowers, then had strayed to the banks of a stream and been drowned.

ACT V.

When Hamlet discovers that it is Ophelia's funeral, he is beside himself with grief. He leaps into the grave and angrily contests with Laertes, who also has just

returned, the place of chief mourner. Laertes in turn desires to kill Hamlet, for he regards the Prince as the cause of all the woes that have fallen upon his house.

Seeing the animosity of Laertes, King Claudius thinks he may make use of it to work Hamlet's undoing. He secretly advises Laertes to engage Hamlet in a fencing-match—supposedly friendly. Laertes' foil, however, is to be naked and envenomed. Hamlet, unsuspecting, consents to a trial of skill before the court. The King prepares a poisoned drink for Hamlet, if perchance he shall escape the tipped foil. Laertes and Hamlet fence. After a touch or two for Hamlet, the Queen, to do him honour, toasts him — unwittingly — with the poisoned cup. Laertes wounds Hamlet. In the scuffle they change rapiers, and Hamlet in turn wounds Laertes with the latter's treacherous blade. The Queen dies from the drugged wine. Laertes falls, but before he dies he confesses his guilty

design and craves pardon of the Prince. Hamlet turns upon the King with his own dying strength and stabs the usurping monarch to the heart.

KING LEAR

First printed in two Quartos, 1608.

Present play contains 5 Acts, 25 Scenes,
3102 lines.

CAST OF CHARACTERS

LEAR, *King of Britain.*

KING OF FRANCE.

DUKE OF BURGUNDY.

DUKE OF CORNWALL.

DUKE OF ALBANY.

EARL OF KENT.

EARL OF GLOUCESTER.

EDGAR, *son to Gloucester.*

EDMUND, *natural son to Gloucester.*

CURAN, *a courtier.*

Old Man, *tenant to Gloucester.*

Doctor.

Fool.

OSWALD, *steward to Goneril.*

A Captain *employed by Edmund.*

Gentleman *attendant on Cordelia.*

A Herald.

Servants to Cornwall.

GONERIL,	}	<i>daughters to Lear.</i>
REGAN,		
CORDELIA,		

Knights of Lear's train, Captains, Messengers,
Soldiers, *and* Attendants.

SCENE : Britain.

KING LEAR

ACT I.

Lear, King of Britain, being desirous of escaping the cares of state on account of advancing years, determines to portion out his kingdom among his three daughters, Goneril, Regan, and Cordelia. In his old age he craves expressions of his daughters' affection. Both Goneril and Regan make most eloquent protestations of their love; and the delighted monarch forthwith bestows on each a third of his kingdom. But Cordelia, disgusted with such lip-service, will not please her father by like avowals, but promises only to love him according to her duty. Lear, enraged, takes away her moiety of the realm and divides it between Goneril and Regan. The Earl of Kent interposes on behalf of Cordelia, and is himself banished. Though dowerless, Cordelia's hand is sought and obtained by the King of France.

It is not long before Lear discovers that he has been disappointed in his estimate of the two elder daughters. By agreement, he had reserved nothing more than the title of king, and a retinue of one hundred knights. He was to spend alternately a month at the courts of Goneril and Regan.

ACT II.

These undutiful daughters, however, reduce the size of his train, cavil at the moderate demands made upon them, give him grudging maintenance, and conspire to drive him into open rupture with them.

ACT III.

Finally, after a passionate scene, the old King betakes himself to the desolate heath on a stormy night, where he braves the fury of the elements. He is accompanied by the two remaining retainers of his court—his jester and the Earl of Kent, who has returned from banishment to serve him in disguise. The three take

refuge in a hovel, where they encounter a supposed madman—Edgar, the disguised son of the Earl of Gloucester, who had been supplanted in his father's affections by his natural half-brother, Edmund. Lear's mind becomes unbalanced. In his extremity the Earl of Gloucester ministers to him. The treacherous Edmund informs Regan and Goneril of the kindness, and Cornwall, Regan's husband, tears out Gloucester's eyes.

ACT IV.

Shortly after, while being led in his blindness on the heath, Gloucester is met and recognised by his disowned son Edgar, who, unknown to his father, takes him under his protection and cures Gloucester of his suicidal mania.

Meanwhile, Cordelia, learning through Kent of her sisters' treachery and the ensuing plight of her father, comes to his relief with a French army. She nurses him, and endeavours to restore him to sanity.

ACT V.

A battle is fought between Cordelia's French troops, and the English forces under the command of Edmund, who holds equivocal relations towards both Goneril and Regan. Cordelia's army is defeated and herself and Lear taken prisoners. Goneril — for Edmund's sake — poisons her sister Regan; and afterwards when her husband discovers her perfidy, stabs herself. Edmund is killed in a combat with his wronged brother, Edgar. By an order of Edmund, too late countermanded, Cordelia is hanged in prison, and Lear dies broken-hearted at this last calamity.

OTHELLO
THE MOOR OF VENICE

First printed in Quarto, 1622.

Present play contains 5 Acts, 15 Scenes,
3202 lines.

CAST OF CHARACTERS

DUKE OF VENICE.

BRABANTIO, *a senator.*

Other Senators.

GRATIANO, *brother to Brabantio.*

LODOVICO, *kinsman to Brabantio.*

OTHELLO, *a noble Moor, in the service of the Venetian state.*

CASSIO, *lieutenant to Othello.*

IAGO, *ancient to Othello.*

Clown, *servant to Othello.*

RODERIGO, *a Venetian gentleman.*

MONTANO, *Othello's predecessor in the government of Cyprus.*

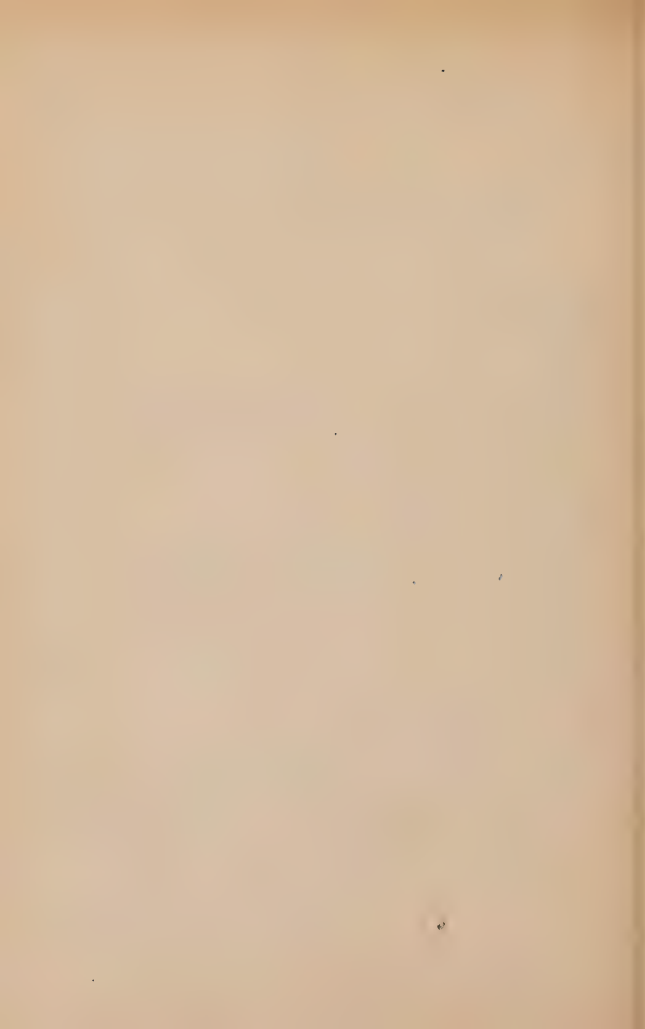
DESDEMONA, *daughter to Brabantio, and wife to Othello.*

EMILIA, *wife to Iago.*

BIANCA, *mistress to Cassio.*

Sailor, Messenger, Herald, Officers, Gentlemen,
Musicians, *and* Attendants.

SCENE: Venice ; a Seaport in Cyprus.



OTHELLO

ACT I.

Desdemona, a beautiful and high-born Venetian maiden, is wooed and won by Othello, a Moorish general, whose dusky skin cannot conceal a chivalrous and adventurous spirit such as women love. Desdemona's father, Brabantio, learning of their secret marriage, is much incensed and goes before the Duke of Venice and complains that his daughter has been stolen from him. But it so happens that Othello's warlike qualities are in demand upon the very night in which these affairs culminate. He has been in the service of the Venetian government, and the state now requires his presence in Cyprus to oppose a Turkish fleet. He is therefore suffered to depart in peace with his wife Desdemona, especially since she, in the council chamber, declares her love and confidence in him.

ACT II.

Iago, Othello's ancient or ensign, has sworn secret enmity against his master because the Moor raised Cassio instead of himself to the chief lieutenancy. The enmity has taken the form of carefully laid plots, which began with the very nuptial night of Othello. In Cyprus, whither Othello and his train repair, the plots have abundant time for ripening. A storm has wrecked the Turkish fleet, and Othello remains in command on land amid a general revelry, authorised by him, to celebrate the dispersion of the enemy and in honour of his own nuptials. During the feasting Iago makes Cassio drunk and involves him in a street brawl. Othello arrives on the scene and deprives the officer of his lieutenancy.

ACT III.

Iago advises Cassio to sue for favour and restoration of rank through Desde-

mona, since Othello will deny her nothing. Cassio, unsuspecting of treachery, obtains an interview with her, and Iago lures Othello to the scene — innocent enough, but greeted by Iago with an ominous shake of the head. Othello, seeing the gesture, questions his ensign, whereupon the latter instils the poison of jealousy into his master's ears, making him to doubt Desdemona's relations with Cassio. The doubt is intensified when that lady, in the kindness of her heart, intercedes for Cassio. Henceforward Iago loses no opportunity to add to his master's jealousy. He procures by stealth a handkerchief given by Othello to Desdemona, and causes it to be found in Cassio's possession.

ACT IV.

Othello becomes convinced that his wife has been untrue to him. He determines upon her death, and charges his supposed friend Iago with the task of despatching Cassio. Nothing loth, Iago embroils Cas-

sio in a night combat with Roderigo, a former suitor of Desdemona's, entangled in the meshes of Iago.

ACT V.

Cassio wounds Roderigo. Iago desires the death of both, and so, unseen, stabs Cassio. Meanwhile Othello goes to Desdemona's bedchamber and smothers her to death. Emilia, the wife of Iago and devoted servant of Desdemona, proves to Othello that the wife he has just murdered is innocent. Iago kills Emilia. Othello wounds Iago, then kills himself. Cassio, who still lives, is advanced to the government of Cyprus. Iago is reserved for lingering torture.

ANTONY AND CLEOPATRA

First printed in Folio, 1623.

Present play contains 5 Acts, 41 Scenes,
3024 lines.

CAST OF CHARACTERS

MARK ANTONY,	}	<i>triumvirs.</i>
OCTAVIUS CÆSAR,		
M. ÆMILIUS LEPIDUS,		
SEXTUS POMPEIUS.		
DOMITIUS ENOBARBUS,	}	<i>friends to Antony.</i>
VENTIDIUS,		
EROS,		
SCARUS,		
DERCETAS,		
DEMETRIUS,		
PHILO,		
MECÆNAS,	}	<i>friends to Cæsar.</i>
AGRIPPA,		
DOLABELLA,		
PROCULEIUS,		
THYREUS,		
GALLUS,		
MENAS,	}	<i>friends to Pompey.</i>
MENEKRATES,		
VARRIUS,		
TAURUS, lieutenant-general to Cæsar.		
CANIDIUS, lieutenant-general to Antony.		
SILIUS, an officer in Ventidius's army.		
EUPHRONIUS, an ambassador from Antony to Cæsar		

ALEXAS, MARDIAN, <i>a eunuch</i> , SELEUCUS, DIOMEDES, A Soothsayer, A Clown.	}	<i>attendants on Cleopatra.</i>
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CLEOPATRA, *Queen of Egypt.*

OCTAVIA, *sister to Cæsar, and wife to Antony.*

CHARMIAN, IRAS,	}	<i>attendants on Cleopatra.</i>
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Officers, Soldiers, Messengers, *and other*
Attendants.

SCENE : In various parts of the Roman Empire.

ANTONY AND CLEOPATRA

ACT I.

After the defeat of Brutus and Cassius at Philippi, the Roman Empire had been divided among the triumvirs, Antony, Octavius, and Lepidus. Antony having summoned a vassal of his Eastern dominions — Cleopatra, Queen of Egypt — to answer for her conduct in aiding Brutus and Cassius, is himself taken captive by her charms. He goes with her to Alexandria, where they give themselves over to the voluptuous life of her court. A messenger arrives to inform Antony of the death of his deserted wife Fulvia. Another messenger brings him word of an attack upon Italy by the maritime forces of Sextus Pompeius. Antony shakes off his amorous chains despite Cleopatra's passion, and hastens back to the seat of empire.

ACT II.

Antony reaches Rome just in time to patch up serious differences with the other two triumvirs, to whom he explains the attack upon Italy as merely a feint on the part of his late wife Fulvia to recall him from Egypt. He renews alliance with the other triumvirs by marrying Octavia, the sister of Octavius. A treaty of peace is made between the triumvirate and Pompey.

ACT III.

Octavia, instead of serving as a bond to the friendship of Octavius and Antony, becomes a knot to strangle it; for Octavius soon breaks his peace with Pompey, defeats him in battle, and presently seizes Lepidus, whom he holds in prison. None now remains between Octavius and absolute dominion save Antony, who might have proved a strong rival had not the enticements of Cleopatra lured him once

more over sea, while his wife is on a mission of peace to Octavius, who, no doubt, is incensed because of the treatment his sister has received, but is also glad to have this pretext for attacking Antony. The hostile fleets engage near Actium, where the defection of Cleopatra's admiral gives the victory to Octavius. Antony seeks to make terms with the victor, but being unsuccessful, hurls defiance at him.

ACT IV.

The forces now encounter upon land, and Antony wins the first day's fight. But on the second day the Egyptian admiral yields Antony's fleet to the foe, and the desertion of other of Antony's forces leaves him defeated, disheartened, and dishonoured. In a stormy scene he upbraids Cleopatra with treachery, and soon after falls upon his sword. He dies in her presence, begging to lay his last kiss upon her lips.

ACT V.

Cleopatra, who, despite her duplicity, has been passionately engrossed with Antony and his fortunes, determines to follow him to speedy death. Her purpose is strengthened by the fact that Octavius makes her a hostage of war, and reserves her to grace his triumph. She flees to a monument, and there perishes by the bite of an asp secretly brought to her in a basket of figs.

PERICLES
PRINCE OF TYRE

First printed in two Quartos, 1609.

Present play contains 5 Prologues, 1 Epilogue,
5 Acts, 22 Scenes, 2357 lines.

CAST OF CHARACTERS

ANTIOCHUS, *King of Antioch.*

PERICLES, *Prince of Tyre.*

HELICANUS, } *two lords of Tyre.*
ESCANES, }

SIMONIDES, *King of Pentapolis.*

CLEON, *Governor of Tarsus.*

LYSIMACHUS, *Governor of Mytilene.*

CERIMON, *a lord of Ephesus.*

THALIARD, *a lord of Antioch.*

PHILEMON, *servant to Cerimon.*

LEONINE, *servant to Dionyza.*

Marshal.

A Pander.

BOULT, *servant to Pander.*

The Daughter of Antiochus.

DIONYZA, *wife to Cleon.*

THAISA, *daughter to Simonides.*

MARINA, *daughter to Pericles and Thaisa.*

LYCHORIDA, *nurse to Marina.*

A Courtesan.

Lords, Knights, Gentlemen, Sailors, Pirates,
Fishermen, and Messengers.

DIANA.

GOWER, *as Chorus.*

SCENE : In various countries.

PERICLES

ACT I.

Antiochus, King of Antioch, in order to keep his daughter unmarried, for a shameful purpose, subjects to the penalty of death all her suitors who do not succeed in solving a certain riddle. After many have perished in the endeavour to win the beautiful but wicked princess, Pericles, Prince of Tyre, expounds the riddle, which carries with it the story of Antiochus's sin. To prevent the divulging of the secret, the monarch seeks to have Pericles put to death. The latter flees to his own kingdom, whither Antiochus's wrath pursues him in the shape of a plot to poison him. But Pericles anticipates this by continuing his flight into other lands. He touches at Tarsus, where his provisioned ships bring relief to that famine-stricken city.

ACT II.

Pericles is afterwards driven by a storm on the shore of Pentapolis, and suffers a shipwreck, which he alone survives. Hearing that Simonides, the King of the country, is giving a tournament in honor of his daughter Thaisa, he goes to the court, engages in the exercises, and creates so favourable an impression that, though he is poor and unknown, the princess chooses him for her husband, and the King ratifies the nuptials.

ACT III.

Several months later, word reaches Pericles that his ancient enemy, Antiochus, is dead; also that his presence is needed to maintain his crown at Tyre. He reveals his identity to his wife and royal father-in-law, and embarks with Thaisa for his own country. A storm arises, and in the height of its fury Thaisa is delivered of a daughter, who is named Marina because she was born at sea. The mother

swoons and is supposed to be dead. The sailors insist that she be speedily cast into the sea, in accordance with their superstition that this alone would allay the tempest. She is therefore placed in a box by her grief-stricken husband and consigned to the deep. The box is cast ashore at Ephesus, where those who open it find the lady still alive. Upon recovering strength she becomes a priestess of Diana. Meanwhile Pericles entrusts the infant Marina to Cleon, the governor of Tarsus, and his wife, to be reared by them, and then the Prince proceeds on his way to Tyre.

ACT IV.

For fourteen years Marina lives with her guardians at Tarsus, developing into a maiden whose beauty and accomplishments overshadow those of their own daughter. Cleon's jealous wife endeavours to have Marina murdered, but the girl is seized by pirates and conveyed to Mytilene. Here she falls into evil hands, but

succeeds in preserving her innocence. In the meantime Pericles visits Tarsus, and is given to understand that his daughter is dead.

ACT V.

Overcome with sorrow at the loss of both wife and daughter, Pericles sets sail again for Tyre, but is driven before the winds to Mytilene, where Lysimachus, the governor, pays him a visit on shipboard, but finds him unresponsive and listless. To cheer him, the governor sends for Marina, who had become noted for singing and dancing. She is recognised by her delighted father; and the cup of his happiness is filled to the brim when, shortly afterwards, while on a pilgrimage to Diana's shrine at Ephesus, he is reunited to his long-lost wife Thaisa. He gives his daughter's hand to Lysimachus; while the false Cleon and his wife perish at the hands of incensed citizens of Tarsus.

Alonso

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Gonzalo	 <i>Tempest</i>	Henry VIII, King		<i>Henry VIII</i>
Gower	 { <i>Henry IV</i>	Herbert, Sir Walter		<i>Rich. III</i>
	 { <i>Henry V</i>	Hermia		<i>Midsum.</i>
Gower	 <i>Pericles</i>	Hermione		<i>Winter's</i>
Grandpré	 <i>Henry V</i>	Hero		<i>Much A.</i>
Gratiano	 <i>Merchant</i>	Hippolyta		<i>Midsum.</i>
Gratiano	 <i>Othello</i>	Holland, John		<i>Henry VI</i>
Green	 <i>Rich. II</i>	Holofernes		<i>Love's</i>
Gregory	 <i>Romeo</i>	Horatio		<i>Hamlet</i>
Gremio	 <i>Taming</i>	Horner, Thos.		<i>Henry VI</i>
Grey, Lady Elizabeth	 <i>Henry VI</i>	Hortensio		<i>Taming</i>
Grey, Lord	 <i>Rich. III</i>	Hortensius		<i>Timon</i>
Grey, Sir Thos.	 <i>Henry V</i>	Hotspur	 { <i>Henry IV</i>	
Griffith	 <i>Henry VIII</i>	(Henry Percy)	 { <i>Rich. II</i>	
Grumio	 <i>Taming</i>	Hume, John		<i>Henry VI</i>
Guiderius	 <i>Cymbel.</i>	Humphrey of Glos-	 { <i>Henry IV</i>	
Guildenstern	 <i>Hamlet</i>	ter	 { <i>Henry VI</i>	
Guildford, Sir Henry		Iachimo		<i>Cymbel.</i>
	 <i>Henry VIII</i>	Iago		<i>Othello</i>
Gurney, James	 <i>John</i>	Iden, Alex.		<i>Henry VI</i>
Hamlet	 <i>Hamlet</i>	Imogen		<i>Cymbel.</i>
Harcourt	 <i>Henry IV</i>	Iras		<i>Antony</i>
Hastings, Lord	 <i>Henry IV</i>	Iris		<i>Tempest</i>
Hastings, Lord	 <i>Henry VI</i>	Isabel, Queen		<i>Henry V</i>
Hastings, Lord	 <i>Rich. III</i>	Isabella		<i>Measure</i>
Hecate	 <i>Macbeth</i>	Jamy		<i>Henry V</i>
Hector	 <i>Troilus</i>	Jaquenetta		<i>Love's</i>
Helen	 <i>Troilus</i>	Jaques		<i>As You</i>
Helen	 <i>Cymbel.</i>	Jessica		<i>Merchant</i>
Helena	 <i>Midsum.</i>	Joan la Pucelle		<i>Henry VI</i>
Helena	 <i>All's W.</i>	John, Friar		<i>Romeo</i>
Helenus	 <i>Troilus</i>			

John, King	<i>John</i>	Limoges, Duke	<i>John</i>
John of Gaunt	<i>Rich. II</i>	Lincoln, Bishop of	<i>Henry VIII</i>
John of Lancaster	<i>Henry IV</i>	Lodovico	<i>Othello</i>
Jourdain, Margaret	<i>Henry VI</i>	Longaville	<i>Love's</i>
Julia	<i>Verona</i>	Longsword, William	<i>John</i>
Juliet	<i>Measure</i>	Lorenzo	<i>Merchant</i>
Juliet	<i>Romeo</i>	Lucetta	<i>Verona</i>
Juno	<i>Tempest</i>	Lovel, Lord	<i>Rich. III.</i>
Katharina	<i>Taming</i>	Lovell, Sir Thos.	<i>Henry VIII</i>
Katharine	<i>Love's</i>	Luce	<i>Comedy</i>
Katharine	<i>Henry V</i>	Lucentio	<i>Taming</i>
Katharine, Queen	<i>Henry VIII</i>	Luciana	<i>Comedy</i>
Kent, Earl of	<i>Lear</i>	Lucilius	<i>Julius</i>
King of France	<i>Lear</i>	Lucilius	<i>Timon</i>
King of France	<i>All's W.</i>	Lucio	<i>Measure</i>
Laertes	<i>Hamlet</i>	Lucius, Calus	<i>Cymbel.</i>
Lafeu	<i>All's W.</i>	Lucius	<i>Titus</i>
Lartius, Titus	<i>Coriol.</i>	Lucius	<i>Timon</i>
Launce	<i>Verona</i>	Lucius	<i>Julius</i>
Laurence, Friar	<i>Romeo</i>	Lucius, Young	<i>Titus</i>
Lavache	<i>All's W.</i>	Lucullus	<i>Timon</i>
Lavinia	<i>Titus</i>	Lucy, Sir Wm.	<i>Henry VI</i>
Lear, King	<i>Lear</i>	Lychorida	<i>Pericles</i>
Le Beau	<i>As You</i>	Lysander	<i>Midsum.</i>
Legarius	<i>Julius</i>	Lysimachus	<i>Pericles</i>
Lena, Popilius	<i>Julius</i>	Macbeth	<i>Macbeth</i>
Lennox	<i>Macbeth</i>	Macbeth, Lady	<i>Macbeth</i>
Leonato	<i>Much A.</i>	Macduff	<i>Macbeth</i>
Leonatus, Posthumus	<i>Cymbel.</i>	Macduff, Lady	<i>Macbeth</i>
Leonardo	<i>Merchant</i>	Macmorris	<i>Henry V</i>
Leonine	<i>Pericles</i>	Malcolm	<i>Macbeth</i>
Leontes	<i>Winter's</i>	Malvolio	<i>Twelfth</i>
Lepidus M. Æmilii	<i>Julius</i>	Manillius	<i>Winter's</i>
Lewis	<i>John</i>	Marcellus	<i>Hamlet</i>
Lewis, the Dauphia	<i>Henry V</i>	March, Earl of	<i>Henry VI</i>
Lewis XI, King	<i>Henry VI</i>	Mardian	<i>Antony</i>
		Mareshall, William	<i>John</i>
		Margarelon	<i>Troilus</i>

Margaret	<i>Henry VI</i>	Mortimer, Sir John	<i>Henry VI</i>
Margaret	<i>Much A.</i>	Mortimer, Lady . .	<i>Henry IV</i>
Margaret, Queen . .	{ <i>Henry VI</i> <i>Rich. III</i>	Morton	<i>Henry IV</i>
Maria	<i>Love's</i>	Moth	<i>Love's</i>
Maria	<i>Twelfth</i>	Moth	<i>Midsum.</i>
Mariana	<i>All's W.</i>	Mouldy	<i>Henry IV</i>
Marianna	<i>Measure</i>	Mowbray, Thomas .	<i>Rich. II</i>
Marina	<i>Pericles</i>	Mustardseed . . .	<i>Midsum.</i>
Marshal, Lord . . .	<i>Rich. II</i>	Mutius	<i>Titus</i>
Martext, Sir Oliver .	<i>As You</i>	Nathaniel, Sir . . .	<i>Love's</i>
Martius	<i>Coriol.</i>	Nerissa	<i>Merchant</i>
Martius	<i>Titus</i>	Nestor	<i>Troilus</i>
Marullus	<i>Julius</i>	Norfolk, Duke of .	{ <i>Henry VI</i> <i>Rich. III</i>
Mecænas	<i>Antony</i>	Norfolk, Duke of .	<i>Henry VIII</i>
Melun	<i>John</i>	Northumberland, {	<i>Henry IV</i>
Menas	<i>Antony</i>	Earl of	{ <i>Henry VI</i> <i>Rich. II</i>
Menecrates	<i>Antony</i>	Northumberland, .	
Menelaus	<i>Troilus</i>	Lady	<i>Henry IV</i>
Menteith	<i>Macbeth</i>	Nym	{ <i>Windsor</i> <i>Henry V</i>
Mercade	<i>Love's</i>	Oberon	<i>Midsum.</i>
Mercutio	<i>Romeo</i>	Octavia	<i>Antony</i>
Messala	<i>Julius</i>	Oliver	<i>As You</i>
Michael, Sir	<i>Henry IV</i>	Olivia	<i>Twelfth</i>
Michael	<i>Henry VI</i>	Ophelia	<i>Hamlet</i>
Milan, Duke of . . .	<i>Verona</i>	Orlando	<i>As You</i>
Miranda	<i>Tempest</i>	Orleans, Bastard of	<i>Henry VI</i>
Montague	<i>Romeo</i>	Orleans, Duke of .	<i>Henry V</i>
Montague, Lady . .	<i>Romeo</i>	Orsino	<i>Twelfth</i>
Montague, Marquess		Osric	<i>Hamlet</i>
of	<i>Henry VI</i>	Oswald	<i>Lear</i>
Montano	<i>Othello</i>	Othello	<i>Othello</i>
Montgomery, Sir . .		Overdone, Mrs. . .	<i>Measure</i>
John	<i>Henry VI</i>	Oxford, Earl of . .	{ <i>Henry VI</i> <i>Rich. III</i>
Montjoy	<i>Henry V</i>		
Mopsa	<i>Winter's</i>		
Mortimer, Edmund {	<i>Henry IV</i>		
	<i>Henry VI</i>		
Mortimer, Sir Hugh	<i>Henry VI</i>		

Page	<i>Windsor</i>	Pisanio	<i>Cymbel.</i>
Page, Anne	<i>Windsor</i>	Pistol	<i>Henry IV</i>
Page, Mistress . . .	<i>Windsor</i>		<i>Henry V</i>
Page, William . . .	<i>Windsor</i>		<i>Windsor</i>
Pandarus	<i>Troilus</i>	Plantagenet, Richard	<i>Henry VI</i>
Pandolph, Cardinal .	<i>John</i>	Plantagenet, Margaret	<i>Rich. III</i>
Panthino	<i>Verona</i>	Poins	<i>Henry IV</i>
Paris	<i>Romeo</i>	Polixenes	<i>Winter's</i>
Paris	<i>Troilus</i>	Polonius	<i>Hamlet</i>
Parolles	<i>All's W.</i>	Pompeius, Sextus . .	<i>Antony</i>
Patience	<i>Henry VIII</i>	Pompey	<i>Measure</i>
Patroclus	<i>Troilus</i>	Portia	<i>Merchant</i>
Paulina	<i>Winter's</i>	Portia	<i>Julius</i>
Peaseblossom	<i>Midsum.</i>	Priam	<i>Troilus</i>
Pembroke, Earl of .	<i>Henry VI</i>	Prince of Arragon .	<i>Merchant</i>
Percy, Henry	<i>Rich. II</i>	Prince of Morocco .	<i>Merchant</i>
	<i>Henry IV</i>	Proculeius	<i>Antony</i>
Percy, Lady	<i>Henry IV</i>	Prospero	<i>Tempest</i>
Percy, Thos.	<i>Henry IV</i>	Proteus	<i>Verona</i>
Perdita	<i>Winter's</i>	Publius	<i>Julius</i>
Pericles	<i>Pericles</i>	Publius	<i>Titus</i>
Peter	<i>Measure</i>	Puck	<i>Midsum.</i>
Peter	<i>Henry VI</i>	Quickly	<i>Windsor</i>
Peter	<i>Romeo</i>		<i>Henry IV</i>
Peter of Pomfret . .	<i>John</i>		<i>Henry V</i>
Peto	<i>Henry IV</i>	Quince	<i>Midsum.</i>
Petruchio	<i>Taming</i>	Quintus	<i>Titus</i>
Phebe	<i>As You</i>	Rambures	<i>Henry V</i>
Philario	<i>Cymbel.</i>		<i>Rich. III</i>
Philemon	<i>Pericles</i>		<i>Lear</i>
Philip	<i>John</i>	Reignier, Duke	
Philip, King	<i>John</i>	of Anjou	<i>Henry VI</i>
Philo	<i>Antony</i>	Reynaldo	<i>Hamlet</i>
Philostrate	<i>Midsum.</i>	Richard	<i>Henry VI</i>
Philotus	<i>Timon</i>	Richard II, King . .	<i>Rich. II</i>
Phrynia	<i>Timon</i>		
Pierce of Exton, Sir	<i>Rich. II</i>		
Pinch	<i>Comedy</i>		
Pindarus	<i>Julius</i>		

Richard III, King . . .	<i>Rich. III</i>	Shadow	<i>Henry IV</i>
Richmond, Earl of {	<i>Henry VI</i>	Shallow	{ <i>Windsor</i>
	<i>Rich. III</i>		{ <i>Henry IV</i>
Rivers, Lord	{ <i>Henry VI</i>	Shylock	<i>Merchant</i>
	<i>Rich. III</i>	Silanio	<i>Merchant</i>
Robin	<i>Windsor</i>	Silence	<i>Henry VI</i>
Roderigo	<i>Othello</i>	Silius	<i>Antony</i>
Rogero	<i>Winter's</i>	Silvia	<i>Verona</i>
Romeo	<i>Romeo</i>	Silvius	<i>As You</i>
Rosalind	<i>As You</i>	Simonides	<i>Pericles</i>
Rosaline	<i>Love's</i>	Stimpcox	<i>Henry VI</i>
Rosencrantz	<i>Hamlet</i>	Simple	<i>Windsor</i>
Ross	<i>Macbeth</i>	Siward	<i>Macbeth</i>
Ross, Lord	<i>Rich. II</i>	Siward, Young	<i>Macbeth</i>
Rugby	<i>Windsor</i>	Slender	<i>Windsor</i>
Rumour	<i>Henry IV</i>	Sly, Christopher	<i>Taming</i>
Rutland, Earl of	<i>Henry VI</i>	Smith	<i>Henry VI</i>
Salarino	<i>Merchant</i>	Snare	<i>Henry IV</i>
Salerio	<i>Merchant</i>	Snout	<i>Midsum.</i>
Salisbury, Earl of {	<i>Henry V</i>	Snug	<i>Midsum.</i>
	<i>Henry VI</i>	Solinus	<i>Comedy</i>
	<i>Rich. II</i>	Somerset, Duke of	<i>Henry VI</i>
Sampson	<i>Romeo</i>	Somerville, Sir John	<i>Henry VI</i>
Sands, Lord	<i>Henry VIII</i>	Southwell, John	<i>Henry VI</i>
Saturninus	<i>Titus</i>	Speed	<i>Verona</i>
Say, Lord	<i>Henry VI</i>	Stafford, Sir Hum-	
Scales, Lord	<i>Henry VI</i>	phrey	<i>Henry VI</i>
Scarus	<i>Antony</i>	Stafford, William	<i>Henry VI</i>
Scroop, Richard	{ <i>Henry IV</i>	Stanley, Sir John	<i>Henry VI</i>
	<i>Henry V</i>	Stanley, Lord	<i>Rich. III</i>
Scroop, Sir Stephen	<i>Rich. II</i>	Stanley, Sir Wm.	<i>Henry VI</i>
Sebastian	<i>Tempest</i>	Starveling	<i>Midsum.</i>
Sebastian	<i>Twelfth</i>	Stephano	<i>Merchant</i>
Seleucus	<i>Antony</i>	Stephano	<i>Tempest</i>
Sempronius	<i>Titus</i>	Strato	<i>Julius</i>
Sempronius	<i>Timon</i>	Suffolk, Earl of	<i>Henry VI</i>
Servilius	<i>Timon</i>	Suffolk, Earl of	<i>Henry VIII</i>
Seyton	<i>Macbeth</i>	Surrey, Duke of	<i>Rich. II</i>
		Surrey, Earl of	<i>Henry IV</i>

Surrey, Earl of . . .	<i>Rich. III</i>	Varro	<i>Julius</i>
Surrey, Earl of . . .	<i>Henry VIII</i>	Vaughan, Sir Thos. .	<i>Rich. III</i>
Talbot, John	<i>Henry VI</i>	Vaux	<i>Henry VI</i>
Talbot, Lord	<i>Henry VI</i>	Vaux, Sir Nicholas .	<i>Henry VIII</i>
Tamora	<i>Titus</i>	Velutus, Cinius . . .	<i>Coriol.</i>
Taurus	<i>Antony</i>	Venice, Duke of. . .	<i>Merchant</i>
Tearsheet, Doll . . .	<i>Henry IV</i>	Venice, Duke of. . .	<i>Othello</i>
Thaisa	<i>Pericles</i>	Ventidius	<i>Timon</i>
Thaliard	<i>Pericles</i>	Ventidius	<i>Antony</i>
Thersites	<i>Troilus</i>	Verges	<i>Much A.</i>
Theseus	<i>Midsum.</i>	Vergilia	<i>Coriol.</i>
Thomas	<i>Measure</i>	Vernon	<i>Henry VI</i>
Thurio	<i>Verona</i>	Vernon, Sir Richard .	<i>Henry IV</i>
Thyreus	<i>Antony</i>	Vincentio	<i>Measure</i>
Timandra	<i>Timon</i>	Vincentio	<i>Taming</i>
Timon	<i>Timon</i>	Viola	<i>Twelfth</i>
Titania	<i>Midsum.</i>	Violenta	<i>All's W.</i>
Titinius	<i>Julius</i>	Voltimand	<i>Hamlet</i>
Titus	<i>Timon</i>	Volumnia	<i>Coriol.</i>
Touchstone	<i>As You</i>	Volumnius	<i>Julius</i>
Tranio	<i>Taming</i>	Wart	<i>Henry IV</i>
Travers	<i>Henry IV</i>	Warwick, Earl of . .	{ <i>Henry IV</i> <i>Henry V</i> <i>Henry VI</i>
Trebonius	<i>Julius</i>	Westmoreland, . . .	
Tressel	<i>Rich. III</i>	Earl of	
Trinculo	<i>Tempest</i>	Whitmore, Walter . .	<i>Henry VI</i>
Troilus	<i>Troilus</i>	William	<i>As You</i>
Tubal	<i>Merchant</i>	Williams	<i>Henry V</i>
Tybalt	<i>Romeo</i>	Willoughby	<i>Rich. II</i>
Tyrrel, Sir James . .	<i>Rich. III</i>	Wolsey, Cardinal . .	<i>Henry VIII</i>
Ulysses	<i>Troilus</i>	Woodville	<i>Henry VI</i>
Ursula	<i>Much A.</i>	York, Archbishop of .	<i>Rich. III</i>
Urswick, Christopher .	<i>Rich. III</i>	York, Duchess of . .	<i>Rich. II</i>
Valentine	<i>Verona</i>	York, Duchess of . .	<i>Rich. III</i>
Valentine	<i>Twelfth</i>	York, Duke of	<i>Henry V</i>
Valentine	<i>Titus</i>	York, Duke of	<i>Rich. III</i>
Valeria	<i>Coriol.</i>		
Varrius	<i>Measure</i>		
Varrius	<i>Antony</i>		



